# *Spring Fashions number* *Vogue*



APRIL 1 1915 PRICE 25 CTS.

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# PALMOLIVE

## *The Dream of Past Generations*

*How the women of all ages would envy the modern woman could they know the privilege she enjoys of Palm and Olive oils perfectly blended in* PALMOLIVE SOAP.

*The ancient Egyptians and the luxury loving Greeks and Romans knew no such toilet convenience, but used their favorite Palm and Olive oils in the crude natural state.*

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The New Shantung in the Leading Colors

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In all the New Combinations and Designs

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The New Silk for Gowns and Demi-Tailored Suits

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The Silk for the New Fashions



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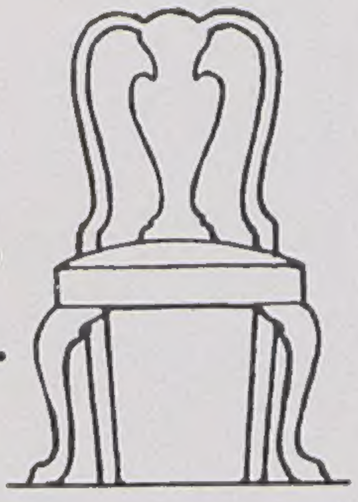
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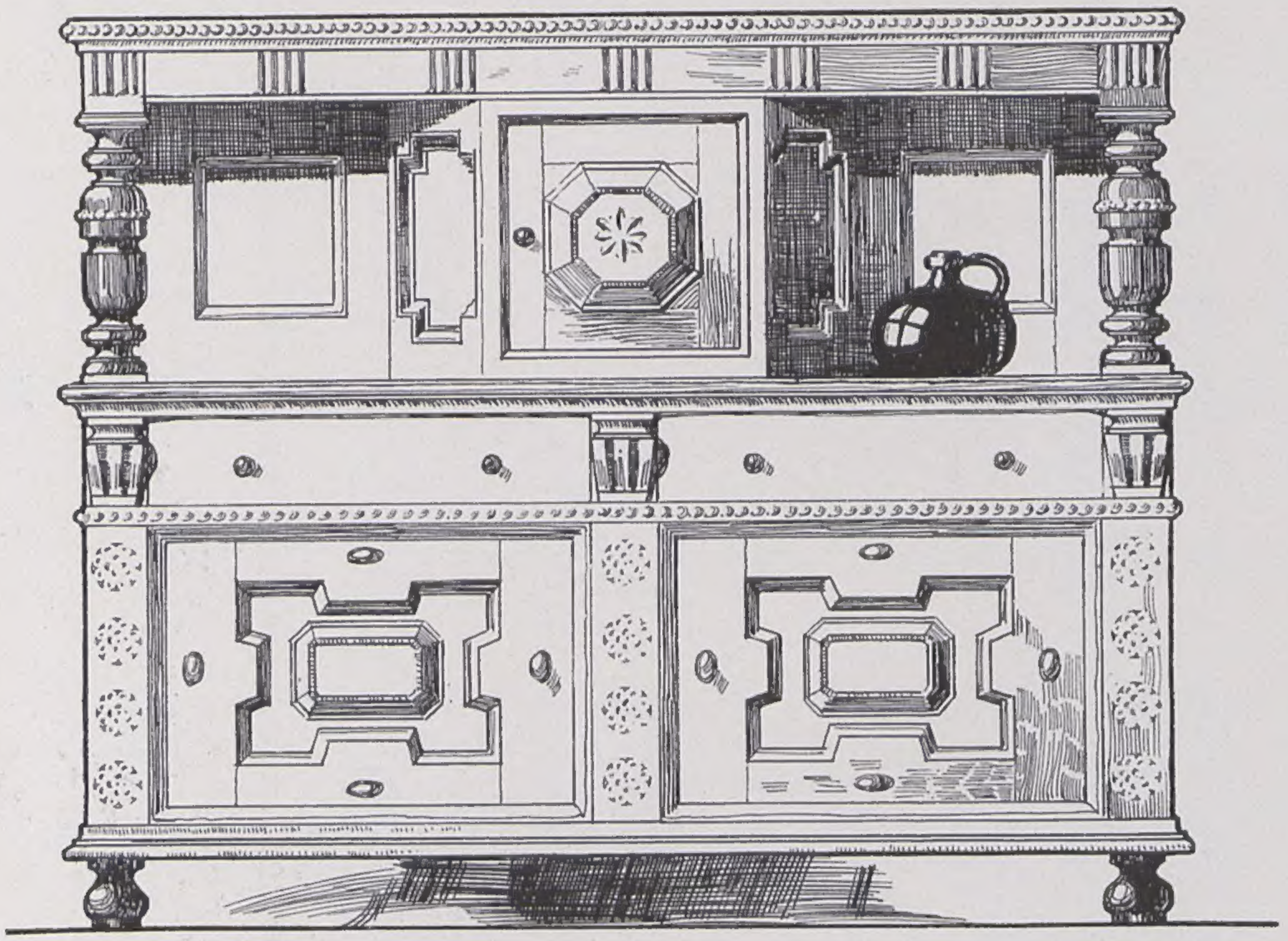
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*At Special Prices—Sizes 34 to 44*

No. 108—**Braid-bound Tailored Suit** of navy, white or black men's wear serge, also shepherd checks, new one-button coat with patch pockets, notch collar, lapels and turn-back cuffs braid bound, silk lined; new model trouser creased skirt with bias hip pockets, front seam bound with braid. **39.50**

No. 108A—**Small Hemp Straw Hat** in black, navy, brown, rose or Copen, trimmed with flowers and fruit, velvet ribbon. **10.75**

No. 110—**Dressy Tailored Suit** of English serge, in navy, tan, green or black, new belted yoke coat, embroidered front and back, collar of moire silk in contrasting color, silk lined; new model skirt with yoke shirred at hips. **39.50**

No. 110A—**Close-Fitting Milan Hemp Hat** in black, navy, brown, rose or Copen, trimmed with fruit and flowers, velvet ribbon. **15.75**

No. 112—**Dressy Suit of Natural Tussah Silk,** short semi-Empire belted coat, coat plaited in back from waist-line, new pointed flare collar with detachable collar of hemstitched organdie, lined with fancy flowered crepe silk; circular skirt with pointed panel front. **69.50**

No. 112A—**Same Model,** of navy blue or black men's wear serge. **49.50**

No. 112B—**Milan Hemp Hat,** in black and colors, faced with satin, flower trimmed. **9.75**

No. 114—**Dressy Silk Suit** of imported silk poplin, in navy, taupe or black, yoke coat handsomely embroidered in silver, filigree buttons, silk lined; new model yoke skirt with bias fold. **49.50**

No. 114A—**Lisere Straw Hat,** leghorn facing, trimmed with small flowers. **12.75**

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WHEN you are overheated from your game of tennis—when the breeze is chilly in the mountains—when you need an extra wrap on the beach, or something to slip over your thin frock in the motor—or after the dance—you must have a coat of YAMA CLOTH if you want to be really chic and comfortable.

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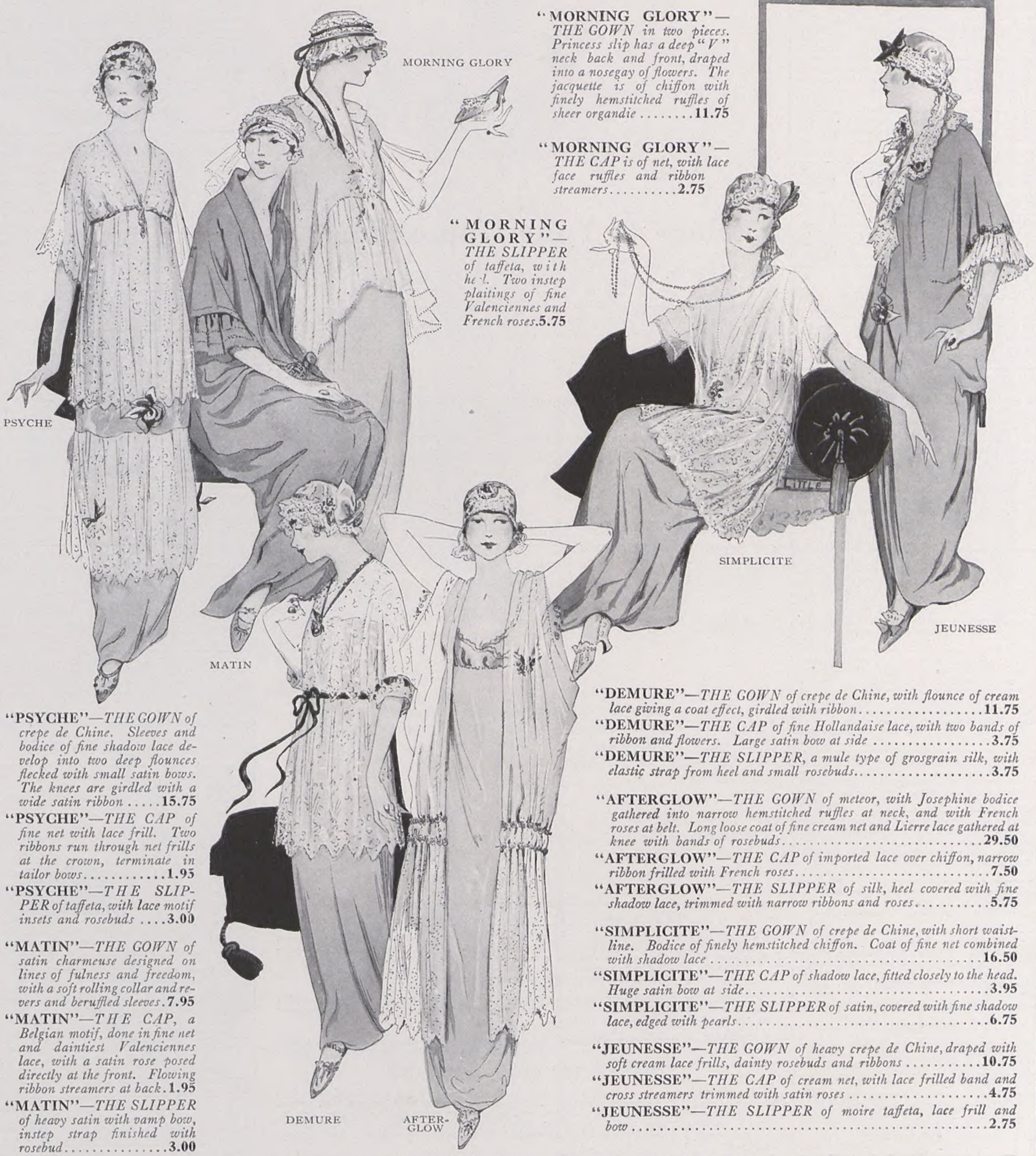
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PSYCHE

MORNING GLORY

SIMPLICITE

JEUNESSE

MATIN

DEMURE

AFTER-GLOW

**"PSYCHE"**—*THE GOWN of crepe de Chine. Sleeves and bodice of fine shadow lace develop into two deep flounces flecked with small satin bows. The knees are girdled with a wide satin ribbon* .....**15.75**

**"PSYCHE"**—*THE CAP of fine net with lace frill. Two ribbons run through net frills at the crown, terminate in tailor bows*.....**1.95**

**"PSYCHE"**—*THE SLIPPER of taffeta, with lace motif insets and rosebuds* ....**3.00**

**"MATIN"**—*THE GOWN of satin charmeuse designed on lines of fulness and freedom, with a soft rolling collar and revers and beruffled sleeves*.**7.95**

**"MATIN"**—*THE CAP, a Belgian motif, done in fine net and daintiest Valenciennes lace, with a satin rose posed directly at the front. Flowing ribbon streamers at back*.**1.95**

**"MATIN"**—*THE SLIPPER of heavy satin with vamp bow, instep strap finished with rosebud*.....**3.00**

**"MORNING GLORY"**—*THE GOWN in two pieces. Princess slip has a deep "V" neck back and front, draped into a nosegay of flowers. The jacquette is of chiffon with finely hemstitched ruffles of sheer organdie* .....**11.75**

**"MORNING GLORY"**—*THE CAP is of net, with lace face ruffles and ribbon streamers*.....**2.75**

**"MORNING GLORY"**—*THE SLIPPER of taffeta, with heel. Two instep plaitings of fine Valenciennes and French roses*.**5.75**

**"DEMURE"**—*THE GOWN of crepe de Chine, with flounce of cream lace giving a coat effect, girdled with ribbon*.....**11.75**

**"DEMURE"**—*THE CAP of fine Hollandaise lace, with two bands of ribbon and flowers. Large satin bow at side* .....**3.75**

**"DEMURE"**—*THE SLIPPER, a mule type of grosgrain silk, with elastic strap from heel and small rosebuds*.....**3.75**

**"AFTERGLOW"**—*THE GOWN of meteor, with Josephine bodice gathered into narrow hemstitched ruffles at neck, and with French roses at belt. Long loose coat of fine cream net and Lierre lace gathered at knee with bands of rosebuds*.....**29.50**

**"AFTERGLOW"**—*THE CAP of imported lace over chiffon, narrow ribbon frilled with French roses*.....**7.50**

**"AFTERGLOW"**—*THE SLIPPER of silk, heel covered with fine shadow lace, trimmed with narrow ribbons and roses*.....**5.75**

**"SIMPLICITE"**—*THE GOWN of crepe de Chine, with short waistline. Bodice of finely hemstitched chiffon. Coat of fine net combined with shadow lace* .....**16.50**

**"SIMPLICITE"**—*THE CAP of shadow lace, fitted closely to the head. Huge satin bow at side*.....**3.95**

**"SIMPLICITE"**—*THE SLIPPER of satin, covered with fine shadow lace, edged with pearls*.....**6.75**

**"JEUNESSE"**—*THE GOWN of heavy crepe de Chine, draped with soft cream lace frills, dainty rosebuds and ribbons* .....**10.75**

**"JEUNESSE"**—*THE CAP of cream net, with lace frilled band and cross streamers trimmed with satin roses* .....**4.75**

**"JEUNESSE"**—*THE SLIPPER of moire taffeta, lace frill and bow* .....**2.75**

*STATE COLOR DESIRED WHEN ORDERING*

# SALES AND EXCHANGES

## Wearing Apparel

TWO handsome imported white lingerie gowns, size 38; never worn, exquisite handwork. Cost $75 and $100, respectively. Sell for $35 and $45. No. 370-D.

FOR SALE—Imported model, white embroidered net, pink sash. Cost $135—Sell $35. Also gold satin embroidered evening wrap. Cost $75—Sell $15. Good condition. Size 38. Will send on approval if certified check is sent to Vogue. No. 372-D.

FOR SALE—Lavender and white, wash crepe dress; tunic skirt, kimono sleeves, muslin chemisette. Size 40–42. Worn once; paid $35—sell $18. No. 373-D.

FOR SALE—Smart black Ottoman cloth suit; short coat with removable vest, hip-yoke skirt with pleats. Perfect condition. Size 36. Price, $12. No. 374-D.

FOR SALE. Side saddle and bridle, Martin & Martin's best quality, medium size, slightly used. Cost $150—Sell $85. Can be seen in New York. No. 376-D.

FOR SALE—Two Nardi Safety habits; coat, skirt, and breeches, black cloth. Size 34, $40. Tan linen, $30. Can be seen in New York. No. 377-D.

IMPORTED afternoon model, blue silk; chiffon and velvet trimmings. Cost $225—Sell $40. On account of mourning. Worn twice. Size 36. No. 379-D.

FOR SALE—Black thread lace shawl, unusually desirable pattern and shape; bought abroad—never worn—cost $1,000. Will consider reasonable offer. No. 381-D.

WHITE taffeta evening gown. Cost $125—Sell $60. Pink taffeta evening gown. Cost $95—Sell $45. Both worn only once. Peach-colored broadcloth. Cost $90—Sell $35. All this winter's models. Green suit. Cost $75—Sell $20. Size 34–36. No. 383-D.

BLACK and white hand-embroidered blouse, $10; black net blouse, embroidered in colors, $5. Size 36. Woolen guimpe dress, 11 years, $5. No. 384-D.

BEAUTIFUL blue plush gown, latest model, $10. Handsome white Georgette crepe waist, $5. All perfect condition. Handsome antique, blue and white, bed spread, $60. No. 385-D.

FOR SALE—Four exquisitely made rose bud smocked dresses, with hats and socks to match. Age, 2 or 3 years. Never worn. $5 each set. No. 387-D.

PAISLEY shawl—72x72. Red center. Coloring very rich and beautiful—border. In perfect condition. Examination invited. Price $250. No. 388-D.

STUNNING blue serge suit. Premet model. Cost $125—Sell $40. Smart blue serge street dress. Sell $20. Size 36-38. No. 392-D.

RARE antique mandarin full length coat, unusual hand-embroidered butterflies in various harmonious colors on old rose ground. Perfect condition. San Francisco. Price $300. Sell for $75. No. 393-D.

HANDSOMELY embroidered wine-colored afternoon dress. Cost $90—Sell $40. Pale gray embroidered marquisette, $25. Both imported; absolutelv new. Size 36–38. No. 394-D.

LARGE India shawl, small black center, very handsome. Cost $1,000—Sacrifice $500. Trousseaux set, new petticoat combination, night-gown and corset cover, exquisitely dainty, lace and hand-embroidered, $50. Size 34–36. No. 396-D

FINE India Camel's hair shawl, richly colored. Size 86x84 in., in perfect condition. Cost $1,000—Will sell for $400. A bargain. No. 398-D.

IMPORTED dress pattern exquisitely hand-embroidered. Sheerest handkerchief linen. Elaborate. Graceful rose design, with open-work, filet effect. Three panels (separate). Waist unusually beautiful, several insets. Value $100—Sell $55. No. 399-D.

## Wanted

WANTED—Woman's clothing regularly. Small 34 bust, 5 feet three inches high. Also boy's 6 and 7-year size clothing, good condition and style. No. 110-B.

WANTED to purchase regularly, apparel from woman of 35, bust 36, height 5 feet 4 inches. Only excellent garments considered. Wanted lady's black safety habit, late model. No. 111-B.

WANTED—Outing clothes, skirts and waists, excellent material, silk sweater. Bust 36, height 5 feet 5 inches. Jersey and wash suits for boys 5 and 6. No. 112-B.



## Here Is Your Opportunity

*"We have always been so well satisfied with the things we have bought through the 'Sales and Exchanges' of Vogue — and we have bought everything from furniture to furs. The only fault we have to find is, people at this distance are usually too late, because the Easterners live nearer to the person having the articles for sale, and they get there first."*

THIS frank note comes from a Vogue reader living in the West. She is right—the persons answering first are naturally the first served; but frequently the person having the article for sale lives also in the far West or South.

It does not matter where you live—there is always a Vogue reader somewhere who is willing to buy. Then, too, there are various reasons why our Vogue readers have valuable things to sell—lack of room, traveling, change of climate, going into mourning. Do some of these reasons apply to you? Look through your cedar chests; you are sure to have something that some one wants.

Here is your opportunity to offer what you have to all of Vogue's readers. Remember there is no publicity—the whole transaction is between you, Vogue, and the other woman who answers your little anonymous message.

Read the "rules" before sending in your message.

## TO ANSWER THESE MESSAGES

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 350-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communication must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

## TO INSERT YOUR MESSAGE

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.
Your message for the May 15th Vogue should be received on or before April 10th.
Address

**SALES AND EXCHANGES SERVICE**
**VOGUE 443 FOURTH AVENUE NEW YORK CITY**

## Wanted—Cont.

WANTED—Dark suit three-quarter-length coat, also spring and summer clothes, including sport suit. Only best of materials and make. Must be cheap. Size 44. No. 113-B.

WANTED—Evening dresses; dresses, suits. Size 44, height 5 ft. 7 inches. Must be loose-fitting models. Prefer black. Swell, original, late styles. No. 114-B.

WANTED—By a woman 35, 5 ft. 5 inches, bust 38; to purchase wearing apparel regularly from very smart dresser. Perfect condition absolutely necessary. No. 115-B.

## Miscellaneous

FOR SALE—at Ogunquit, Maine, tea house known as "The Whistling Oyster." Write for particulars. No. 351-D.

ANTIQUE carved shell comb, 19x25 inches. Value $1,000. Sell for $800. Pure white silk shawl, heavy embroidery, $500. Rose point carriage parasol, carved ivory handle, $1,500. No. 375-D

FOR SALE—Seven-foot Chesterfield Davenport. Hunter's Green Panne. Never used. No. 380-D.

LARGE, old, solid red mahogany sideboard, of historic interest; also large circular old rosewood pedestal table. Property of family leaving Canada. Photographs available. No. 382-D.

FOR SALE, $55; imported copy, dull gold, richly carved Louis XIII armchair, upholstered green velvet. Exchange for single or three-quarter white enamel bed or armoire. No. 386-D.

WILL sacrifice $100; mahogany Victrola for $65. Perfect condition. Willing to sell some records, also pianola rolls. No. 389-D.

SIX solid mahogany Adam chairs, $100. Massive Georgian pedestal sideboard to match, $100. Rosewood Empire sofa, upholstered crimson brocade, exquisite lines, $150. Now stored. Must sell. No. 390-D.

SELLING private collection antique furniture, laces including rare bridal veil, antique Indian, Paisley and "Kirkie" shawls, old English china; dinner, tea, dessert services. Samplers, brasses. No. 391-D.

SET of rare old Windsor chairs for dining-room country house. Highboy, tall clock, tables, brasses, other rare pieces. Private collection. For sale by owner. No. 395-D.

TWO valuable Paisley shawls. Heavily embroidered black silk shawl—will accept best offer. White fox set, perfect, $60. Skunk set, $30. Leopard skin rug, $20. Bracelet, $30. Seen in New York. No. 397-D.

EXCEPTIONAL opportunity. Beautiful French rug, 15x17 feet. Deep, soft, hand-tufted in French design. Soft fawn body with delicate soft color border design. Made to order. Cost $900—Sell $500. Used but six months. No. 938-D.

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AN experienced woman who has traveled extensively would like to chaperon three young ladies to the Panama-California Exposition. Best references furnished. No. 735-C.

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COMPANIONABLE young man, good looks, culture and refinement, seeks position as companion attendant to a young or middle-aged gentleman. Duties of secretary not objectionable. No. 737-C.

YOUNG woman who is an experienced traveler will go West this summer as companion, or will chaperon young girl, for expenses. References. No. 738-C.

WELL educated young woman—27, secretary (stenographer), thoroughly competent and having good executive ability, wishes position. Will consider position with family going to California. Seven years' experience, highest reference. No. 740-C.

YOUNG lady of executive ability, accustomed to social advantages, wishes a position as companion, traveling companion or traveling governess. Photograph upon request. References exchanged. No. 741-C.

AN old dressmaking establishment is looking for a lady with a large circle of friends, to secure orders on commission basis. Small capital invested will show good returns. No. 742-C.

ENGLISH lady (widow) desires post as companion or chaperon. Has had nursing experience, traveled much in the East. Highest references, well-known New York family. No. 743-C.

# Negligees and Porch Dresses Reflecting New Modes.




B - Crepe de chine Negligee with coatee of silk shadow lace: neck and sleeves outlined with heavier leaf pattern lace French rosebuds encircle Empire waist and follow deep point of lace coat at the back - Colors - pink, light blue and lavender Price $10.74

C - Empire coatee Negligee with slip. The chiffon coat, elaborate with Filet net lace and dainty pastel silk ornaments, simulates a short jacket effect, then tapers into a short pointed train at back. The accordion pleated crepe de chine slip is inset with lace pointed panels at foot and has a "Josephine" band top and shoulder straps of broad satin ribbon. Colors - pink, light blue and lavender. Price $14.74

D - Crepe de chine Negligee with pleatings of self material around neck and sleeves hemstitching in points on Empire waist, with points emphasized by self covered buttons Colors - pink, light blue and lavender. Price $5.74

E - Cotton sponge Morning Dress in tan, lavender, pink or light blue with black and white linen trimming that forms front panel and smartly trims the pointed sailor collar and deep cuffs; black patent leather belt. Price $3.49

F - Porch Dress of striped poplin featuring the new full skirt with yoke top The waist has a vestee of white pique that contrasts prettily with the tiny black buttons. The turn back cuffs are also of the pique Colors - black & white, lavender & white, pink & white, also in plain white. Price $2.69

A - Empire Negligee of crepe de chine; scalloped bolero jacket edged with pleated shadow lace. Satin bow at front. Colors - pink light blue and lavender. $7.24

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Each girl's personality observed
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## HOW WILL YOU CHOOSE YOUR SCHOOL?

Early in February, Vogue received this letter:—

Bristol, Tenn.

Vogue School Service:—
I have a son of seventeen, who will this Spring complete a four-year course in our High School. We hope to make a Princeton man of him, but the question that now confronts us is where to prepare him for Princeton. He can be admitted to the University of Tennessee or Virginia on his High School certificate, but we do not think it wise to put him among boys who are so much older. We would prefer a preparatory school, if we could find one that is not too crowded and where the expense is not too great. This latter item has to be considered.

We are writing ahead of time, so we will have our plans made at the close of his school year. Then, if examinations are necessary, he can take them next Spring. Hoping that you can give us some information on this subject, I am,

Very truly yours,
Mrs. ————.

This letter comes from a wise and careful parent. Instead of letting things go until the last moment, she is, as you see, taking time by the forelock. With her letter to help the investigation, Vogue was able to give information about two or three preparatory schools, among which she is able to make a satisfactory decision.

Already, this year, Vogue has helped many of its friends to make a successful solution of the school problem. Vogue's knowledge of the schools is not limited to any one type. American schools for little boys, for big boys, for girls—preparatory and finishing—country schools, city schools, domestic science, music and art schools—schools too many and too diverse to be listed here.

Unless you find on these pages exactly the kind of school you are seeking, ask Vogue. Be as frank and as complete as possible. Tell us where you prefer the school to be located, how much you care to pay, what preparation the boy or girl has already had and what is the general object of his or her education. There is no charge for any information we can give you, and whenever it may be necessary, Vogue will be glad to undertake special investigation for your benefit. Address

**VOGUE SCHOOL SERVICE**
443 Fourth Avenue New York City

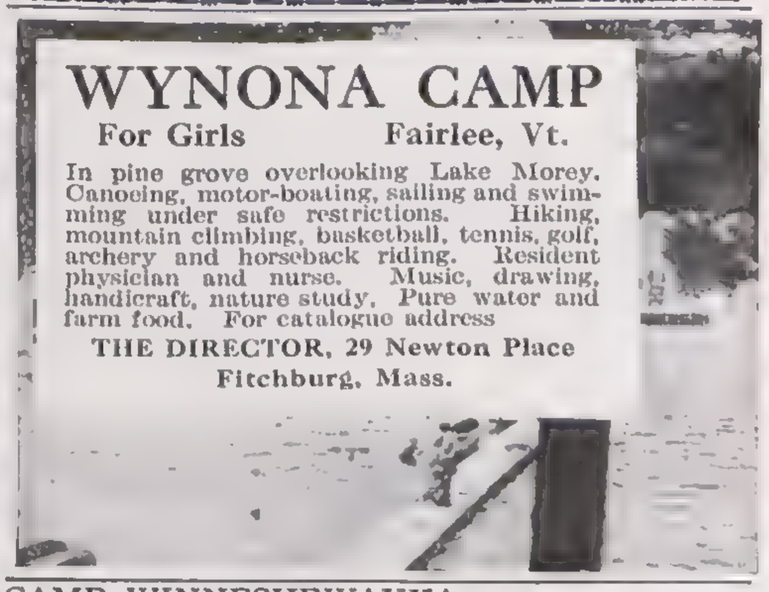
## *Camps*

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PETERBORO, N. H. Dr. D. A. SARGENT, President
Finest plant and equipment in America. 1100 feet above the sea level. All field and water sports. Tramping, nature study, arts and crafts. The safety and health of our campers is the first consideration. For illustrated booklet address
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For Girls Fairlee, Vt.
In pine grove overlooking Lake Morey. Canoeing, motor-boating, sailing and swimming under safe restrictions. Hiking, mountain climbing, basketball, tennis, golf, archery and horseback riding. Resident physician and nurse. Music, drawing, handicraft, nature study. Pure water and farm food. For catalogue address
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*Tea tray, of strong white enamel wicker, sides 1¼ inches high, with tinted rose-festoon mounting. Bottom of flowered cretonne-under-glass, 9½ x 24 inches, fitted with two deep crystal service plates in racks below handle; 15 inches high, $15.00*

*Royal Worcesterware set, extra, $11.00*

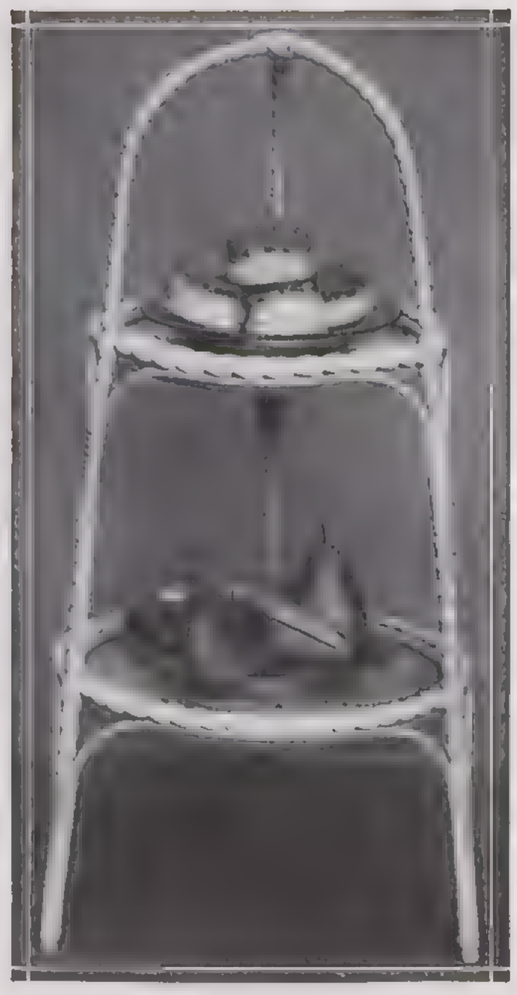
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*Smoker's stand, of woven white enamel wicker, made with two platforms, of 14-inch diameter, with bottoms of cretonne-under-glass, $14.00*

*Lamp of nickel, with three removable ash trays, $4.25*

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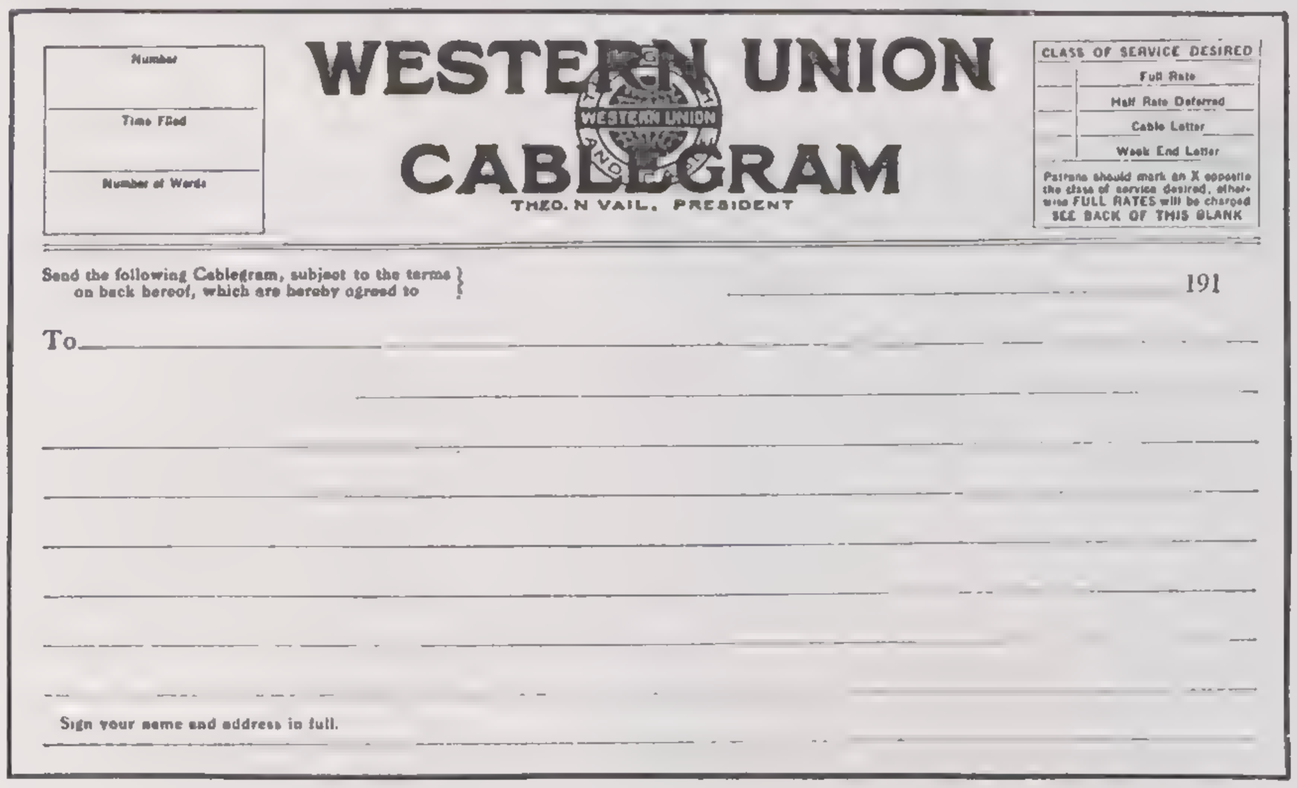
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*Bedroom breakfast tray, securely built of flat white enamel wicker, bottom of cretonne-under-glass. Light in weight and portable, it can be used on the bed or side-table, $7.50*

*Royal Worcesterware breakfast set, flower and filigree design, comprising coffee pot, sugar-bowl, cream pitcher, fruit and service plates, cup and saucer, crystal water glass, extra, $11.00*






*Here is a cable form—much reduced. Do not write your answer on it. It appears here only to stimulate your imagination, and to show the great need of brevity.*

# $50 FOR THE BEST CABLEGRAM

ARE you good at writing telegrams? If so, here is your chance to win a prize for writing one. Suppose a friend in England asked you for your opinion of Vogue, and prepaid your reply—a cable of 50 words, *not counting address or signature.* How would you answer? Vogue will pay $50 for the most successful answer submitted.

Of course, your opinion may be favorable or unfavorable. Having decided this point, what is the best 50-word description of Vogue that you can put on paper? Having thought out your answer, write it on note paper to an imaginary friend in England, and sign your own name and address in full. Then send it by mail (not telegraph) to Vogue.

### READ THESE SUGGESTIONS

Assume that your friend in England knows that Vogue is an American fashion magazine, but has never seen a copy. Tell her all about it—all that you can tell in 50 words. Remember that Vogue is not only a magazine to read, but a magazine to use. Remember the Pattern Service, the Shopping Service, and as many of the other services as you may think worth mentioning in the limited space at your command.

Tell whether you think Vogue's fashions are advanced and desirable. You may want to compare Vogue with other magazines of the same general sort or you might tell what effect Vogue has on your own wardrobe, and the wardrobes of your friends. You can be either flattering or unflattering—what we want is a frank 50-word statement of your personal opinion of Vogue.

Compression is the great thing! The cablegram that has the most in it, provided that it is perfectly easy to understand, will receive the first prize, and there will be five other prizes. This contest closes on May 1st, and meanwhile Vogue may publish some of the best cablegrams as they come in.

**$115 IN PRIZES**

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| For the best cablegram | $50.00 |
| For the next best | 25.00 |
| For the four next best ($10.00 each) | 10.00 |
| | 10.00 |
| | 10.00 |
| | 10.00 |
| Total | $115.00 |

In case of a tie for any prize, the award will be divided. The prize-winning cablegrams will be published in Vogue, minus the names and addresses of their authors. The judges will be Vogue's editors. Anyone may compete, whether or not a subscriber, excepting members of Vogue's own staff. Each competitor may send only one cablegram.

Your cablegram may be sent in as soon as you please—but remember that May 1st is the last day for receiving it, and none will be considered that comes to Vogue after that date. The sooner your cablegram is received, the better—as in all Vogue's prize contests hitherto, there has been a great rush at the last moment. Address

CABLEGRAM EDITOR, VOGUE, 443 FOURTH AVENUE, NEW YORK

# IN THE RUE DE LA PAIX-

WITH inspiration quickened by the emergency, the great Paris dress-makers have produced this year new fashions that are as unique as they are attractive.

These new modes are now being shown by Oppenheim, Collins & Company.

Among them are many importations, and a host of authoritative designs that have been skillfully adapted to American taste, and American conditions.

You are afforded an unparalleled opportunity to select your new wardrobe from among the latest, smartest and most approved designs. Even in the very simplest of them, there is nothing that falls to the dead level of the commonplace.

From the simplest to the most elaborate, moreover, the prices are exceptionally moderate.

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THIS announcement will be welcomed by thousands of women who have denied themselves the pleasure and satisfaction of the corset they have wanted because the lowest price at which

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ARE you proud to show the *inside* of your coat? Sometimes by the look of the inside the standard of the garment is conspicuously lowered.

The Goetz* label sewn in the lining is your protection. Its significance is "thoroughbred quality"—"fine all through." Then you will see your coat turned inside out in public with a sigh of supreme satisfaction. You know it will do you credit. To be fine, even where it does not show, is the mark of the thoroughbred.

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are exactly the kind of soft, lustrous, adaptable material you want next your gowns. And they generally outwear the garments in which they are used.

Ask for Goetz Silks by the yard, also, at your dealer's. They give splendid service in blouses, gowns and petticoats, as well as linings.




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# SMART SPRING APPAREL

*No. 1—Tailored Suit of men's wear serge in navy blue or black; vest and over-collar of white, tan or gray moire silk; coat trimmed with embroidered bands of taffeta; circular skirt....* **$42.50**

*Tricorne Hat of Milan straw, with wings at back and finished with fold of velvet on brim.....* **$11.95**

*"Chin Chin" Parasol, variegated colors, in yellow, blue, green and red tones.....* **$4.95**

*Similar model of plain taffeta in new colorings..* **$3.75**

*No. 2—Semi-dress Coat of corduroy, lined throughout with peau de cygne; ripple back with belt; high collar of faille silk; convertible revers finished with buttons of self material; in all the new desirable shades,* **$23.50**

*Sport Hat of fine peanut straw, faced with Belgian split straw; trimmed with heavy polka dot ribbon and finished with pearl buckle,* **$5.95**

*No. 3—One-piece Afternoon Dress of Pompadour taffeta, opened in front; net yoke; vest effect of marquisette embroidered in oriental colors to match flower; chiffon cloth sleeves. Colors: Copenhagen, navy blue, taupe and black .....* **$45.00**

*Can be had in plain taffeta silk .....* **$37.50**

*Side-roll Sailor of Belgian split straw; crown covered with French crepe and trimmed with roses and velvet ribbon .....* **$11.95**

*New Model Parasol, "The Rose-Palm," in all the desirable colorings.....* **$7.50**

NEW MODEL INSIDE LACE BOOT
**$6.50**

THE RITZ
**$6.50**

THE PARIS
**$7.50**

THE SAVOY
**$5.00**

## Descriptions of Footwear

*INSIDE LACE BOOTS of patent leather with fawn or gray kidskin tops . . . . $6.50*

*THE "NEW RITZ" PUMP in white calfskin with inlay and piping of patent leather; also in patent leather with inlay and piping of white calfskin . . . . . $6.50*

*THE "PARIS" PUMP in patent leather with kidskin quarters in gray, fawn and putty shades; gunmetal calfskin with putty kidskin and black buckskin quarters, $7.50*

*THE "SAVOY" PUMP in patent leather, gunmetal, white buckskin and bronze kidskin, $5.00*

# STERN BROTHERS

West 42nd Street — NEW YORK — West 43rd Street

*Copr. Life Pub. Co.*



*Drawn by Charles Dana Gibson.*

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For the best answer in 20 words or less

# *Life*

will pay **$500**

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| *Second Prize* | **$200** |
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*Total, $870*

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**Special Offer**

Enclosed find One Dollar (Canadian $1.13, Foreign $1.26). Send LIFE for three months to

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Open only to new subscribers; no subscriptions renewed at this rate.

*LIFE;* 67 West 31st Street, New York 45

**One Year, $5.00. (Canadian, $5.52; Foreign, $6.04.)**




# Important offers in New Spring Models

***The Canterbury.*** Inverted pleats at the back and sides set into a low yoke and swinging quite properly at the bottom make this skirt interesting. The acceptance of the high-belted waist-line is well assured —charmingly youthful it is too. Indeed this model throughout would seem to have been inspired by Lanvin, so successfully does it enhance the charms of Youth. Notice the pleats in the back of the coat, and the clever arrangement of smoked pearl buckles. A telling little touch is the taffeta facing on collar and cuffs. In either navy blue or black Serge. For misses or small women. Sizes: 16, 18 and 20 years. Originally designed to sell at $35.00. Specially reproduced for .....**$25.00**



The wide-brimmed sailor is so becoming, so smart and so serviceable that its vogue is perennial. When it is of Milan Hemp faced with becoming satin and so fetchingly trimmed with Numidi, it is a chapeau irresistible. All black .....**$15.00**

***La Fascinante.*** Of a soft, pretty Crepe in pink, light blue, rose, Copenhagen blue, wistaria or lavender. Waist and sleeves embroidered by hand in heavy lustrous silk of corresponding color. The graceful pleated skirt is corded into a high waist-line, and a charmingly fresh touch is furnished by the white collar and cuffs of hemstitched crepe. Simple, inexpensive and becoming. All sizes. Specially priced at **$2.95**

***The Marlow.*** In a dozen ways this Spring model emphasizes the style features of the season. The wide skirt, frankly frilled at the waist, the exploitation of the vogue for pockets—which is here a positive achievement—the long pique vest with high military collar and trig black silk tie and strap-belt, all contribute to express the severity and simplicity that the Parisienne is affecting this Spring. In Shepherd's Check or in Serge, either navy blue or black. For misses or small women. Sizes: 16, 18 and 20 years. Specially reproduced from a $39.50 model; to sell now at .....**$29.50**



***La Nouvelle.*** This charming frock has all the quaint charm of an old-time print, yet the snug waist, the ample corded skirt, the high collar and close long sleeves all stamp the model as being decidedly of the Spring of 1915. Moreover, it shows the new Taffeta a bit heavier, as it must needs be, to give the swing the mode demands. The smart military note is seen in the silk braiding on the waist. In navy, gray or green taffeta combined with contrasting shades of chiffon. Especially designed for misses or small women. Sizes: 16, 18 and 20 years. A reproduction of a $37.50 model. Special at.....**$25.00**



Extremely chic, both because of its smart closeness and because of the material—Black Split and Hemp—of which the hat is devised. Faced with satin. A spray of Paradise jauntily set to add the final touch of style. A hat of a dozen uses.....**$20.00**

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# SHOPPERS' AND BUYERS' GUIDE

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**THE LETTER ON THIS PAGE** from a reader of Vogue is a genuine proof of the reliability of this Shopping Guide. Read it.

## "PLEASANT HAPPENINGS"

*This letter won the prize of $10 offered in Vogue, January 1st, for the most interesting record of experiences with the shops in the Shoppers' & Buyers' Guide.*

"Appleton, Wis., Jan. 18, 1915

"Dear Vogue:

"I have long wanted to write you about the many pleasant happenings that have come to me through the Shoppers' & Buyers' Guide.

"Living in a small mid-western town, I found myself confronted with the problem of having a last season's dress remodeled. I selected the name of Mme. Rose, forwarded the dress and asked for her price for remaking it. Her reply was prompt and satisfactory, and in another week the dress came back, modish, well made and well fitted. Surely this was a pleasant experience.

"The advertisement of Harvey's Candy Shop at Superior, Wis., attracted my attention and resulted in a box of most excellent black walnut candy.

"'Olivia's' little notice resulted in a box of charming cross-stitch linens of moderate price, from which to select Christmas gifts, and some delightful letters which left me with a feeling of having a personal acquaintance with 'Olivia'. At the shop of Parfumerie Riviera I found the delicate, elusive odor which I had long looked for.

"At Bertha Tanzer's, I found a choice collection of Japanese flower-holders, and things Chinese, and through Vogue bought from her a beautiful Chinese basket. Edgar Chase's Christmas Cards were put in every package I sent out at Christmas, and were purchased through his 'little shop' advertisement. From Minnie Morgan Williams I bought beautiful cross-stitch designs.

"And best of all, whether gown or candy, linens or perfume, each purchase has been made with a feeling of security as to the reliability of the advertiser. On my first visit to New York next month, I expect to feel like an old patron at each of the shops I shall visit on that occasion."

Sincerely yours, Mrs.....

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A classified list of business concerns which we recommend to the patronage of our readers

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**LEMAITRE & MACK**
Importers
Trousseaux, Gowns and Fancy Tailoring.
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**MME. CHAMBET, EST. 1887.** Gowns for all occasions, to order. Specialty—well fitting Tailored Gowns. Remodeling of all kinds. 143 E 30th St., New York. Tel. 864 Mad. Sq.

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Mrs. Gordon specializes in reasonable gowns from your material. Excellent fit. Latest Parisian models copied. Remodeling. 53 W. 37th St., N.Y.

**VICTORINE—REBUILDER OF GOWNS—**
Old gowns of every kind remodeled equal to new.
Evening gowns a specialty.
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**THE MISSES CURRAN** will make your street and evening gowns and waists for all occasions, and also do remodeling at reasonable prices. 131 Lexington Av. (29th St.), N.Y. Mad. Sq. 8188.

**I LIKED THAT DRESS SO MUCH.** Let me reconstruct your favorite old gown into a new one which gives you a distingué individuality. Mrs. Wilson's Mending Shop, 444 Park Ave.

# SHOPPERS' AND BUYERS' GUIDE

**A classified list of business concerns which we recommend to the patronage of our readers**

## *Gowns and Waists -Cont.*

**Made to Order**

**MME. ROSE GOWNS REMODELED**
Our prices are within your means.
Send your gowns to us for an estimate.
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**MISS CAREY**
601 West 144th St., bet. B'way and Riverside Drive, N. Y. Smart frocks and gowns for Ladies and Misses made from your own materials.

**MATERNITY GOWNS & INFANTS'** Outfits to order. Winter Gowns $7.50 to $12.50. Complete Layettes $10 to $50. Write for booklet.
Elizabeth C. Leay, Rockford, Ill.

**MME. BROWN,** 677 Lexington Av., N.Y., cor. 56th St. I make and remodel gowns to your individual taste at most reas. prices. Work guaranteed. Satisfaction assured. Tel. 4928 Plaza.

**OUR CUSTOMERS** recommend us. We make gowns & waists that they like. We hope to please you. When in town drop in. Our work is excellent. Mme. Emelie, 184 W. 80th St., N. Y.

**CUSTOMERS OF K. M. BROWNE** consider that the spring models of Gowns, Wraps & Suits are Superbly Fashionable and Reasonably Priced. 366 Fifth Ave., N. Y. Tel. Greeley 1017.

**SCHOTZ & CO.**—Gowns of smart design. Newest models. Individuality & becomingness assured. Special facilities for hurried requirements. Corresp. invited. 471-5th Ave., N. Y.

**THE A. M. GRANNATT CO.**—Artistic and attractive spring styles in gowns & millinery. From your own materials if desired. Gowns remodeled. 2343 Broadway, N. Y. (cor. 85th St.)

**KATHARIN CASEY**
Gowns for all Occasions.
Fancy Tailoring. Remodeling also done.
36 E. 35th, N. Y. Tel., 1033 Murray Hill.

**SMART GOWNS,** Beach frocks, Sport suits, coats and wraps. Out-of-town orders filled satisfactory without fittings. Prices reasonable. Kellens, 53 W. 72 St., N.Y. Tel. Col. 9558.

**A FRENCH DRESSMAKER** will design and make you a gown or a tailored suit at a very special price in order to introduce her work to Voguereaders. Mme. LaValle, 590-5th Av., N.Y.

**I WILL TRANSFORM YOUR OLD GOWN**
Have your last year's gown rebuilt into a stunning creation of latest mode. Wedding trousseaux a specialty. Hillary, 1672 B'way, N. Y.

**UNUSUAL ADVANCE MODELS**—Morning, Afternoon & Dance Frocks. Very special prices, $18.50 up. Trousseaux a specialty. Est. given. Tailored Suits from $25. Mlle. Elise, 509-5th Av.

**I. JACOBS & CO.,**
Importers, Dressmakers and Ladies' Tailors, are now located at 49 W. 46th Street.
Formerly 7 W. 31st Street, N. Y.

**MME. PITOT EXCELS** in Remodeling Old gowns into newest Parisian styles. Also gowns to order. Customer's own material used. Moderate prices. 2 E. 46th St., N.Y. Tel. Mur. Hill 5665.

**SMART GOWNS AND SUITS**
Made to order.
Distinctive Remodeling.
Mme. Zara, 625 Lexington Ave., N. Y.

**CAROLINE**—Importer and Creative Gown Maker. Formerly of Michigan Avenue, Chicago, and recently Paris. Established now at 645 Lincoln Parkway, Chicago, near Virginia Hotel.

**A BLOUSE SHOP** where women of refinement may find a subtle air of distinction; hand work. Avis Gay-Anne Gay, 1007 New Marshall Field Annex Bldg., Chicago, Ill.

**DRESSMAKING THAT FITS** without inconvenient fittings. Distinctive gowns & suits to order. Vogue designs copied. Remodelling. Reason. prices. Faucher & Golden, 24 W. 47 St., N.Y.

**MME. THERESE**—Smart gowns and blouses made to order at short notice.
Moderate prices.
26 West 43rd Street, New York.

**TO BE PROPERLY GOWNED** for all occasions. To enlarge her clientele Charlotte Bodkin Inc. invites Vogue readers to see her exclusive & original designs. 8 W. 45 St., N. Y.

**MADAME MELVILLE**
is personally conducting (for this season) the above newly opened branch business of her London & Paris houses

And is making a special feature of individuality & exclusive designing, receiving each week new creations from fashion centers abroad. Special attention given

To out-of-town orders. Designs submitted when desired. Write Melville, 350 Madison Ave., N. Y., opp. Biltmore Hotel—Bond St., London.—Rue de Capucine, Paris.

## *Gowns and Waists*

**Ready to Wear**

**N. Y.'s FIRST MENDING SHOP**—Others have followed but my work always leads. Prices lower than elsewhere for high class work. The Mending Shop, 20 West 31st Street, New York.

**THE MENDING SHOP**—Now is the time to have your gowns and suits remodeled (I remake a gown completely) into this season's best style. Shop. waists and gowns refitted.

**THE MENDING SHOP**—Suits cleaned and pressed. Dept. for mending, reweaving and darning. H. Redding Coughlin, 20 W. 31st St., N. Y. Tel. 189 Madison.

## *Gowns and Waists—Cont.*

**Ready to Wear**

**MAXON-MODEL GOWNS**—(Estab. 1899) If you can wear model sizes, you can buy them here at one-half the real value. Chic and Frenchy. Read our display adv. on back page.

**MAXON-MODEL GOWNS**—Originals only. Frocks which served their purpose for importers to illustrate the latest Parisienne modes. Not worn or shop-worn. No two of them are alike.

**MAXON-MODEL GOWNS**—(Estab. 1899) You can outfit yourself this Spring in the dernier mode at one-half your outlay of former years. 1552 Broadway, N. Y. C., at 46th Street.

# HOW TO SHOP IN THE ORIENT

The Shoppers' & Buyers' Guide of Vogue can be your introduction to many interesting corners of the world. For instance, why not take today a little trip to Japan? On page 16f you will find under "Unusual Gifts" the tiny advertisement of Elizabeth Allen. To know Elizabeth Allen is to learn much about Tokio—and not Tokio alone, but all the Orient.

Ten years ago Elizabeth Allen made a trip around the world. In Japan the spell of the East took hold of her, and she spent a long time there, learning the language, the ways of the people, and their unique arts and crafts. Returning finally to New York, Mrs. Allen has never allowed her interest in Japan to grow cold. A year ago, in fact, she started a little business in Japanese importations—kimonos, favors, jewelry, and many other things. This business she has modestly advertised in Vogue, and also in Vanity Fair.

For a year, now, this advertising has appeared, and Mrs. Allen has conducted the business at her own little apartment on 177th Street. So large has her mail become, however, that she is just opening a handy little office in the McCutcheon Building at 341 Fifth Avenue.

*"Five or six orders a day from Vogue readers have been coming to me," writes Mrs. Allen. "Hundreds of them have been for the kimonos at $6.75; others for all sorts of things which I have specially imported from the East—ranging all the way from little pincushions to a rare necklace in jade, set with Chinese 24-karat gold. I have had the happiest results from this year in Vogue, and have enjoyed my correspondence with every reader who has written to me."*

Just as Elizabeth Allen knows the Orient, so do all the other advertisers in the Shoppers' & Buyers' Guide know their own specialties. You will always find them interesting people with whom to deal. Whether your own shopping interests lie in the East or the West, somewhere in these columns are many shops you should know.

**MME. BROWN ALLISON,** 76 W. 48th St., formerly with Mme. Bachman. Evening gowns $25 up. Afternoon and Trotteur gowns $18 up. Blouses $5. Remodeling. Tel. Bryant 2373.

**GOLDEN—SAMPLE GOWNS & WAISTS**
Only One of a Kind
Model Sizes. Advanced Styles. Remarkably Low Prices. Room 209, 17 W. 42d St., N. Y.

**TAFEL**—44th St., opp. Astor Hotel—Smart Suits. Individuality put in your frock. A gown complete in 48 hrs. Fine work, moderate prices. This month a New Chic Model $30. Write us now.

**TAFEL**—Offers new exclusive Spring Models. Personal service will be given to your work. Finest original designs. Cannot be seen elsewhere. Call at our shop, 206 W. 44th St., N.Y.

**MAISON DE LUXE**—Broadway & 92d St., N. Y. Famous for Unusual Blouses; upon request will send you from time to time sketches of new, good-looking, inexpensive blouses.

**KENNEDY**—in her new shop at 461 Fifth Ave., N. Y., is displaying the season's modes in hats, gowns and blouses. New York and Paris.

## *Greeting and Place Cards*

**CARDS FOR HANDCOLORING**—200 new designs in dainty cards for all occasions. Dinner & Tally cards. Send for illus catalogue, free. Little Art Shop, 1421 F. St., N. W., Wash., D. C.

**COPLEY CRAFT EASTER CARDS,** hand-colored, on imported deckle-edged stock, sent on approval. Particularly distinctive. Jessie H. McNicol, 18 Huntington Ave., Boston.

**FOR A SICK FRIEND**—Six daily greetings in charming package, 50c. 6 Birthday letters in env. to be opened during day, 25c. Catalogue free. Ernest D. Chase, Boston.

**GIFT SHOPS EVERYWHERE**
Sell Davis Quality Cards.
There's one for every occasion.
The A. M. Davis Co., Boston.

**UNIQUE DINNER FUN IN DAVIS**
Quality Dinner Cards
Sold at Gift Shops, your Stationer's, or The A. M. Davis Co., Boston.

**THE SANDFORD EASTER** and Birthday Greetings. Both hand-colored and engraved cards. 12 10c-subjects, $1; 12 5c-subjects, 50c. Sandford Card Co., Dansville, N. Y.

**FOR THE EASTER SEASON**—Chosen sentiments in cards & booklets. Framed mottoes. Children's books & pictures. Quarterly covers. Book & Art Ex. 30 E. 34 St. & 7 W. 45 St., N. Y.

## *Hair Goods & Hair Dressing*

**MRS. P. MORGAN.** Fine human hair goods. Invisible transformations, switches, etc. Hairdressing. Marcel waving, face and scalp massage 846½ 6th Ave., nr. 48th St., N.Y. Bryant 2671.

## *Hair Goods & Hair Dressing*

*(Continued)*

**HARMLESS TONIC** for Restoring Color to gray hair. Not instantaneous, but gradually gives the gray hair its natural color. $1 per bot. Mrs. Mac Hale, 420 Boylston St., Boston, Mass.

**EYE-LASH & EYE-BROW GROWER**
Absolutely grows hair and harmless to the eye. Results assured. Price $1.00
Mrs. Mac Hale, 420 Boylston St., Boston, Mass.

**ENGLISH HENNA SHAMPOO** Powders tone the scalp, giving faded or greying hair a marvelous gloss and bright tint, $1. Directions sent. Henna Specialties Co., 509-5th Ave., N.Y.

**CLUZELLE BROS.,** Fashionable Hair Goods. Hair Dressing—Hair Dyeing—Massaging. Manicuring, facial & scalp treatment. Featherweight Transfor. Specialty. 12-14 W. 37 St., N.Y.

**BARLATTAR HAIR GROWER**
for falling hair, itching scalp and dandruff. It restores lustre and color. $1.00 per bottle.
Miss A. G. Lyford, 128 Tremont St., Boston.

**THE CHARM OF WAVY HAIR** obtained by Williams' superior method. Enhanced by moisture, shampooing, sea air. Guaranteed lasting and harmless. 27 W. 46th St., N. Y.

**DO YOU WEAR TRANSFORMATIONS?**
Natura will defy detection. Beautiful glossy, wavy hair artistically made, distinctive in style.
Williams, 27 W. 46th St., N. Y.

**SÉNÉGAS:** 60 W. 45th St., N. Y. Transformations, wigs & toupees. Special rate to Vogue readers. Designer of individual fashions in artistic hair-goods & latest coiffures for the elite.

**PÉTROLE RIVIERA**—the most agreeable form of crude petroleum Hair Tonic ever devised. No bad odor or sticky effect. 8 oz. bottles $1.00. Parfumerie Riviera, 450 Fifth Avenue, N. Y.

**HAIR YOUTH**—A Wonderful Discovery for the hair. Will cure Dandruff & prevent the hair from turning gray. Regular size $1. Sample 25c. Cmalb Chemical Co., Springfield, Mass.

## *Hair and Scalp Treatment*

**SCALP SPECIALIST**—Miss Taylor's treatment consists of massaging scalp, neck and spine; simple, nourishing hair tonics. 331 Mad. Ave., N. Y. Tel. 7393 M. Hill (also Greenwich, Conn.)

**HAVILA METHOD** stands for Healthy Hair—Recommended by physicians. Miss Kathryn O'Connor, Hair Specialist, Professional Bldg., 17 E. 38th St., N. Y. Tel. 3524 Murray Hill.

**PARKER'S** method of Hair Treatment cleanses scalp of imperfections, promotes healthy hair, personal consultation. Write for book "V" "Healthy Hair," 51 W. 37 St., N. Y. Tel. 202 Greeley.

**KOROZONE METHOD**—Scientific treatment of the scalp and hair; quickly corrects scalp disorders. With shampoo or dry cleansing, $1.
Kora M. Lublin, D.P.S., 2248 B'way, N. Y

## *Jewelry & Silverware*

**DIAMONDS, OLD GOLD AND SILVER**
Worn out gold, platinum, silver bought. Also diamonds, pearls. Difficult antiques, bags, jewelry repaired. Callmann, appraiser, 27 W. 37 St., N.Y.

**DIAMONDS BOUGHT & SOLD.** Appraised Wholesale. Designs and estimates furnished.
M. J. Averbeck,
10-12 Maiden Lane, New York.

**JOHN DALY PAYS CASH** for Platinum, Gold, Silver, Pearls, Diamonds, Antiques; entire contents of houses. Appointments made. 654 6th Ave. cor. 38th Street, New York.

**OLD JEWELRY**—Remodeled and Reset—Our Specialty. Personal ideas carried out.
"Je Rome" Pearl Co.
501 Fifth Ave., New York.

**HAVE YOUR FAVORITE FLOWER** arranged in a specially designed, exquisitely handwrought ring. Designs and prices at request. James H. Winn: Fine Arts Building, Chicago, Ill.

**THE POTTER STUDIO:** silversmiths, designers & makers of original hand-wrought jewelry & silver work. A shop with unusual suggestions for gifts. 10646 Euclid Avenue, Cleveland, Ohio.

**UNUSUAL & ODD JEWELRY**—Gems & precious stones mounted in Period Settings. Appraisals; sales negotiated; ref. submitted. Reas. charges. Moses Rosenberg, 527 Fifth Ave., N. Y.

**JEWELS REMOUNTED IN PLATINUM**
Special designs created and submitted without charge, for the remounting of old family jewels.
R. S. Dillon Co., 1482 B'way, N. Y., at 43rd St.

## *Ladies' Tailors*

**TAILORED GOWNS REMODELED** to prevailing styles. 19 years' experience. Tailored suits from $65 up. J. H. Comstock, 286 Fifth Ave. (30th St.), N. Y. Tel. 158 Madison Sq.

**SCHOTZ & CO., INC.**
Tailored Suits—Afternoon and Evening Gowns—Rich Furs. Special facilities for out-of-town orders. 471 Fifth Ave., N. Y.

**SCHWARTZ & PORTEGAL**
French Tailored Gowns.
Exclusive designs and faultless workmanship.
56 West 46th St., New York.

# SHOPPERS' AND BUYERS' GUIDE

**A classified list of business concerns which we recommend to the patronage of our readers**

## *Ladies' Tailors'—Cont.*

**SHARNOFF AND SHAYMAN,** 716 Madison Ave., N. Y. Ladies' tailor-made suits of latest and most exclusive patterns at moderate rates. Near the Plaza. Tel. Plaza 532.

**WHOLESALE CLOAK & SUIT HOUSE** will sell suits, latest styles, newest materials, silk lined, for ladies, misses & juniors, $15 to $22.50. Drake, 51 West 24th St., near Fifth Ave., N. Y.

**CLEVER REMODELING OF SUITS**—Our specialty. Mail orders filled successfully. Hurwitz & Posten (formerly 366 Madison Av.) 200 West 72d St., N. Y. Tel. 1503 Columbus.

**"UP-TO-DATE REMODELING"**—Suits & gowns in latest fashions. Prompt attention, reasonable prices. Suits to order. Mail orders a specialty. M. Joffe, 1046 Madison Ave., N. Y.

**CAROLINE**—Importer & Creator of Tailored Suits & Frocks. Smart outing suits. Formerly of Michigan Ave., Chicago. Now at 645 Lincoln Parkway, Chicago, near Virginia Hotel.

**E. KOSINER**—Smart tailored suits $50 up. Afternoon and evening gowns, $35 up. By mentioning Vogue 10% off. 55 W. 45th St., N. Y. C.

## *Leather Goods*

**LEATHER GOODS HOSPITAL**
All kinds of Leather Goods repaired or renewed. Stember Co., 353 Fifth Ave., S. E. Cor. 34th St. Tel. 4789 Murray Hill.

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**OLIVIA CROSS-STITCHED** & Block-printed Linens. Quaint designs. Hand-dyed linens. Baby, Children's & Anniversary Gifts. Prizes. Send for list. Olivia, 2375A Fairfield Ave., Bridgeport, Ct.

**MOSSE HOUSEHOLD LINENS,** artistic designs, superior qualities. Individual monograms. Specializing Bridal Outfits. Approval shipments & estimates. Gebrüder Mosse, 19 W. 45th St., N. Y.

**ANNETTA VILLARI CO.,** 348 Madison Ave., N. Y. Porto Rico hand-drawn linens, very exclusive & moderately priced. Approval shipments. Gift shops. Write for consignment prop.

## *Lingerie*

**DESIGNED IN PARIS,** exclusive in style, refined in taste, Crepe de Chine Underwear, hand-embroidered in artistically shaded colors to individual order. Mme. Paula, 622 W. 137 St., N. Y.

**MARGUERITE means QUALITY** in hand-embroidered Lingerie. "Made in America." Our prices are very low. Write for catalog with cuts and descriptions. 501 Fifth Ave., N. Y.

**MAY I MAKE YOUR LINGERIE** to order? Hand-made, of finest materials. Send for illustrations. Mrs. R. L. Hill, 366 Clifton Place, Brooklyn, N. Y.

**MISS PRIEST'S INDIVIDUAL SHOP**—Batiste undervest, trimmed with point d'esprit, $1. Modish undervest, of crepe de chine, made by hand, $3.50. 100 Boylston Street, Boston.

**MISS PRIEST'S INDIVIDUAL SHOP**—Dainty and attractive nightgown of batiste, trimmed with point d'esprit and hand embroidery, $3.50. 100 Boylston Street, Boston.

**WASHABLE LINGERIE BRAID**—3 delicate colors. White, pink, blue. Send 10c for 10 yds. 3 packages for 25c. Postpaid. Agents wanted. McGraw Mfg. Co., 16 South St., McGraw, N. Y.

## *Millinery*

**LADIES' Straw Hats REMODELED** into latest styles or copied from "Vogue"; cleaned or colored. Hats trimmed. Ostrich repaired. Flowers. Price list. Neuman, 24 E. 4th St., N. Y.

**FULL INSTRUCTIONS,** all material to make yourself smart hats each season, & practical lessons in millinery are in Mme. Loie's Hat Patterns. Catalog free 2c stamp. 516-5th Ave., N. Y.

**FRANCIS HAT COMPANY**
Our Specialty, $3.50, $5, $7.50 & $10 Hats. The Smartest Hats at the Lowest Prices. 347 Fifth Avenue—Suite 505—New York.

**JOSEPHINE THOESEN**
Special Showing of Early Spring Hats from $8 up.
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**ELIZABETH**—formerly with—**FRANCOIS**
Exclusive models of early Spring. Reasonable prices due to location. Remodeling. 1153 Lexington Ave. (79 & 80 Sts.), N. Y. Tel. Lenox 7428.

**FANNETTE MILLINERY SHOP**
Correctly fitted hats. "Different" than elsewhere found here at moderate prices.
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**NEW HATS FOR OLD**—Let us have your discarded hat and materials and we will make them into a smart up-to-date model. Mail orders only. Lang & Lang, 104 Fifth Ave., N. Y.

**BUYING** a hat at **RULANDS** is like shopping in your own home. Here you will find over 200 models of New York's most fashionable millinery. Jot this down. 40 W. 36th St., N. Y.

## *Miscellaneous*

**PATTERNS CUT TO MEASURE** from illustrations, description or model. Fit guaranteed. Special attention to mail orders. Mrs. W. S. Weisz, 45 West 34th St., New York.

**EAGER INTERNAL BATH** refreshes your system, improves your health, and keeps you young. Write for particulars to J. V. Eager, 737 Washington Ave., Brooklyn, N. Y.

**PSYCHOLOGY**
Your Future. Send Birth Date.
Questions, $1. Dreams Interpreted, 50c.
Nellie M. Lewis, Silver Lake, Oregon.

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**CAROLINE MIHR-HARDY, SOPRANO**
Soloist, Marble Collegiate Church, N. Y. Voice Culture. Pupils prepared for Church, Concert or Opera. 309 W. 86th St., N. Y. Tel. 8280 Schuyler.

**DRAWING Room Concerts**—Musicals, Song Recitals, Caroline Mihr-Hardy, Soprano; also joint recital with Caroline Mihr; Dramatic Soprano in duets. Interesting program. Address above.

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**JANE CLARK,** 9 E. 43d St., N. Y. Collars, guimpes made to order at ready-to-wear prices. Why not freshen up the old gown with the newest collar? Smart frocks for children & grown ups.

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**ARTISTIC LINES.** Harmonic colors & unusual charm are distinctive with our Negligees, Matinees, & Tea Gowns. Handmade & hand embroidered. Mme. Paula, 622 W. 137th St., N. Y.

## *Out-of-the-Ordinary Things*

**"A COLONIAL BELLE'S MESSAGE"**—Reproduction of a quaint, charming, century-old book. Delightful gift or prize. $1 P.Paid. Colored folder. C. H. Graves Co., 2700 Parkway, Phila.

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**LE COURRIER** Corres. Cards & Envelopes, most exquisitely dainty & artistic ever designed. Ecru, white, lavender. $1 box. Initial, $1.35. C. H. Graves Co., 2700 Parkway, Philadelphia.

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**THOROUGHBRED Toy POMERANIANS:** reasonable. Strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now. Miss Snodgrass, Parkersburg, W. Va.

## *Portraits*

**PORTRAITS**—in Oil, Pastel or Crayon; Miniatures on Ivory, from life or after Photographs. Photographs taken at your home. 53 W. 37th St., N. Y. The Merkel Studio, 1745 Greeley.

## *Rooms & Apartments*

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**13-15 EAST 54TH ST., N. Y.** Boarding place of exceptional advantages, where home comforts are enjoyed by its guests. The cuisine and location unexcelled. Moderate prices. References.

**PENSION DE LUXE**—Beautifully furnished rooms, singly or in suites. Excellent cuisine. Interesting library for recreation. Write for particulars. 20 W. 82 St., N. Y. Tel. Schuyler 8657.

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**ORIENTAL RUG REPRODUCTIONS**—Room-size, $75; Hall runners, $19. A source of wonder to those who visit our shop. Write James M. Shoemaker Co., Imp., 45 E. 20th St., N. Y.

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Shopping Commissions. No charge.
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**HELEN CURTIS**
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**MRS. C. B. WILLIAMS**—The N. Y. Shopper will shop with you or send anything on approval. Services free. Send for "Easter Bulletin of Bargains." 366 Fifth Avenue, New York.

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General Shopping. Specialty of Decorations. Prompt and efficient attention to all orders. References. 2211 Broadway, New York City.

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Shopping. Will accompany out-of-town patrons. No charge. Goods sent on approval. Trousseaux a specialty. 26 W. 40th St., N. Y. Tel. 1324 Bryant.

**CHARLOTTE BURR.** Take advantage of New York's famously low prices and my experience in shopping. No charge. Orders filled promptly. References. 116 Nassau Street, New York City.

**MARJORIE WORTH,** form. of 22 E. 34th St., N. Y., now with Wanamaker Shop & Personal Service Bureau. Orders will receive my usual prompt attention. Care John Wanamaker, N. Y.

**MRS. EDGENA BROWN TIPS.** Intimate knowledge of all New York stores. A specialty of procuring all articles of wearing apparel, etc., featured in Vogue. 166 W. 72nd St., N. Y.

**MRS. LILLA A. WEBBER.** Several years as buyer with large store enables me to shop for you with taste and judgment. No charge. 408 W. 129th St. Prompt service. Tel. Morn. 8420.

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**IRMA KORY, 18 W. 45th ST., New York**
Shops for or with you without charge. Anything sent on approval. References. Circulars. Smart gowns a specialty. Tel. Bryant 3886.

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Services free. Goods sent on approval. Home decorating a specialty. Trousseaux. Ref. Shops with you. 122 Manhattan Ave., N. Y. Tel. 7125 Riv.

**MRS. CAROLINE PLOWS.** Experience has taught me that certain shops excel in certain lines. I will shop for or with you. No charge. Goods sent on approval. 7 W. 92d Street, N. Y.

**SHOP IN NEW YORK**—Elizabeth C. Malady will purchase for you, personally, anything in wearing apparel or gifts. Prompt service. No charge. 33 Convent Ave., N. Y.

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**MRS. NAYAN TALLER.**
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**BLANCHE BOSTWICK.** My expert service saves time, bother, money. No charge. Gifts, apparel, furnishings. 126 E. 27th St., N. Y. Tel. 862 Madison Square.

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Yonkers, N. Y. Tel. 1791 Yonkers.

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**GEORGE DUNBAR EVANS** shops for or with Discriminating People. Taste & judgment govern each purchase. Goods on approval. No charge. 311 W. 95th St., N. Y. Tel. River 4123.

## *Shopping Commissions*
**Cities Other Than New York**

**SHOPPING SPECIALIST** in London & Paris Up-to-date. Antiques, Furniture, Books, Dress. Accompanies patrons. Mrs. French, D. H. Evans & Co., Ltd., 290 Oxford St., London, England.

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**SOCIAL ETIQUETTE.** What to do, write, wear and say. Questions answered by mail for $1, or Complete Course for $10, by former social secretary. Mlle. Louise, 118 W. 57th St., N. Y.

## *Social Secretaries*

**THE SOCIAL SECRETARIES, INC.** Estimates submitted for addressing envelopes for Weddings, receptions, etc. Also supervising check-books & household accounts—(cont.).

**SERVANTS OF ALL KINDS**—Entire charge of receptions, arranging for music, flowers, etc. Mrs. Caroline Ward, Pres.; Mrs. Florence La Rue, Sec. Treas. 5 W. 58th St., N. Y. Plaza 7947.

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**WEDDING STATIONERY SAMPLES** and "Wedding Suggestions," an interesting and authoritative booklet, sent on request. The Crowell Co., 97 Orleans St., Springfield, Mass.

**WEDDING INVITATIONS,** Announc'ts, etc. 100 in script lettering, with inside & outside envelopes, $2.50. 100 Visiting Cards, 50c. Samples. V. Ott Engraving Co., 1033 Chestnut St., Phila.

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"Picturesque, novel experience."—N. Y. Herald
The Loft may be rented for Barn Dances.

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**"WATCH YOUR STEP" & "KICK IN"** at the Clover Tea Shop, 640 Madison Ave. (Cor 59th St.). The Best Waffles in New York. Griddle Cakes for Breakfast.

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**2. We Have Imported Glebeas Inspiration** (His own perfume). Rare and delicate. The imprisoned odors of the flowers. Austro-Hungarian Co., 4 E. 30th St., N. Y.

**3. PETITE SAMPLE BOTTLE 10 CENTS**
Glebeas Inspiration, the new perfume, Violet, Rose and Lily of the Valley. Austro-Hungarian Co., 4 E. 30th St., N. Y.

**4. $1 A BOTTLE (GLEBEAS INSPIRATION)**
Will last you for months, Inspiration, Violet, Royal Rose and Valley Lily. Austro-Hungarian Co., 4 E. 30th St., N. Y.

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Specialists in Textile Decorations
Noank Studio Shop, 45 E. 59th St., N. Y.

# SHOPPERS' AND BUYERS' GUIDE

**A classified list of business concerns which we recommend to the patronage of our readers**

## *Specialty Shops—Cont.*

**BUY BY MAIL AT WHOLESALE PRICES** Elegant blouses, coat suits, dresses, petticoats, fine underwear, hosiery, etc. Write for pamphlet. Fashion Specialty Co., 565-5th Ave., N.Y.

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**THE GERBAULET PURPLE LINE** For Scientific Care of the Skin. A visit or correspondence solicited. Gerbaulet Institute, 500 Fifth Avenue, N. Y.

**JEAN WALLACE BUTLER'S FAMOUS** Buena Skin Tonic. No Toilet Table complete without it. The friend of cultured women. Prepaid $1. 422 Hoyne Avenue, Chicago, Ill.

**"KREMOLA"** makes the skin **BEAUTIFUL.** A medicated Face Cream that does wonders for a bad complexion. By mail. Send for Free Beauty Book. Dr. C. H. Berry Co., Chicago, Ill.

**YOUTH & BEAUTY PRESERVED** by The Viking Preparations. For sale at Altman's, McCreery, Sterns, Lord & Taylor. By mail. Wright Sisters, 153 E. 54th St., N.Y. Booklet.

**WATER-PROOF NAIL POLISH** gives a marvelous polish, lasts indefinitely. Price $1. Money-back guarantee on all my goods. Mrs. MacHale, 420 Boylston St., Boston, Mass.

**FASCINATING EYELASHES** are acquired through the use of Albeaux Cream—restores a growth to eyebrows & lashes. $1. White & White, 15 V. N. Carolina Ave., Atlantic City, N. J.

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**"CAPTURED BY CAMEO"** is the verdict of all who use "Cameo Poudre de Riz." White, Flesh, Brunette, 35c Prepd. Mail Orders. Alexander & Mendes, Perfumers, 300 W. 115 St., N. Y.

**TRIXO-HYGIEN**—Marvelous results obtained with this remedy. Pomade for scalp, 50c. Oily Hair Tonic, 75c. Dandruff Cure $1. Mail orders. H. Loubeque, 531 Columbus Ave., N. Y.

**MIGNON MANICURE SET**—Prof Theo. Miller's complete pocket equipment, in handsomely lined, compact leather case, postpaid for $1. Other sets to $3.50.

**PROF. MILLER'S MANICURE REQUI**sites sold by leading department and drug stores—Zobright, Ambergloss, Rubigloss, etc. Theo. Miller Mfg. Co., Edison Co. Bldg., N. Y. C.

**CHARMANT** Natural Rouge—Perfumed—Light, Medium, Dark. Harmless, Lasting. With Soft Puff. Poudre Compacte, 4 tints, 35c. p'pd Charmant Specialty Co., 136 Liberty St., N. Y.

**WHY NOT ROUGE RIGHT?** Learn with Flosbric New-Idea Face Tint, $1. State tone—dark, medium, light. "Rouge Right" booklet enclosed. Flosbric Laboratory, Flushing, N. Y.

## *Toilet Preparations—Cont.*

**QUIN-SEC FACE PACK** removes wrinkles, flabby chin and reclaims facial contour. Price, $2.50. Write for booklet. K. M. Quinlan, Skin and Scalp Specialist, 166 Lex. Ave., N. Y.

**"THINGS THAT COUNT"**—Prima Donna Skin Food. Private formula of Mme. Nordica, $2.00. Eurelle Zuleeka Cerat, 50c and $1.00. Mme. Eurelle's Parlors, 72d St. & B'way. N. Y.

**CLEAN YOUR TEETH Scientifically**— Rolling Tooth Brush is indispensable. Your druggist—by mail 40c. Booklet. Rolling Company, Box 173, Back Bay, Boston.

## *Trousseaux*

**WEDDING VEILS** and wreaths to order from $15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allen, 9 East 43rd Street, New York. With Quiller.

**WEDDING GOWNS** and trousseaux a specialty. Orders by mail satisfactorily filled. Mrs. Copeland, 334 Fifth Avenue, New York.

**THE WEDDING GOWN** will be distinctive, the veil beautiful, if made by Homer. Prices reasonable. Materials accepted. Out-of-town orders. 11½ W. 37th St., N.Y. Greeley 5265.

# The Prize Letter on Page 16b

TO live in a mid-western town and to shop, at the same time, on Fifth Avenue—that is the delightful experience of the woman who wrote Vogue the letter on page 16b.

But all the shopping she has done through the Shoppers' & Buyers' Guide has not been confined to Fifth Avenue. One of the most interesting shops she found was in her own state—Wisconsin. And that is exactly the same kind of experience you may have with this remarkable directory of exclusive shops.

In fact, we are more and more impressed with not merely the national but the international nature of this directory. For instance, there is Elizabeth Allen (see page 16d) who will shop for you in Japan. There are scores of others, as you will soon find, whose business reaches out into the quaintest and most unusual quarters of the globe.

Read the prize letter from our friend in Wisconsin. The "pleasant happenings" she tells about will be yours also, the moment you begin to use these pages hard. Even a casual reading of them will be interesting. A careful reading, however, will produce the most unforeseen and delightful results.

**SHOPPERS' & BUYERS' GUIDE SERVICE**
**Vogue, 443 Fourth Avenue, New York City**

## *Unusual Gifts—Cont.*

**LITTLE GIRLS AND BOYS** spend many happy hours investigating the Wonderful Pockets, filled with amusements and occupations, which are a feature of

**"WILE-AWAY" APRONS & OVERALLS** A boon for rainy days and journeys. Sizes 3-5 and 5-8 years. Price, $5. Elizabeth H. Pusey, 16 East 48th Street, New York City.

**CROSS CONTINENT** "Wile-Away" Boxes for Grown-ups or Children. Amusements and comfort for long train trips. To order, $5, $6, $7.50, $10, $15 and up. (Next card)

**CONVALESCENCE** "Wile-Away" Boxes filled with cheery little gifts for the invalid. For children or adults. Prices same as above. Send for booklet. Elizabeth H. Pusey, 16 E. 48 St., N. Y.

**"RAINY DAY TABLE"** and chair (folding). Newest gift for children—10 occupations, absorbingly interesting, $5. Send for photo. Rainy Day Table Co. P. O. Box 347, Newark, N. J.

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**DON'T DELAY AND REGRET**—Send immediately $1.25 for 1lb. Ford's Famous Orange Pekoe or Ceylon Tea, by parcel post. Quality satisfies. Gertrude H. Ford Tea Co., 245 W. 125 St., N. Y.

**SHAMPOO JACKET.** The newest adjunct to a woman's wardrobe, both practical and dainty. Pink, blue and lavender $3 prepaid. Write for booklet. Relliew Co., 149 W. 35th St., N. Y.

**CRYSTAL PUFF BOX**—cut or hand-etched, Diameter 5¼ in., height 3 in.; containing puffs, tied any color ribbon, $2. Postpaid. C. Reigenstein Sons, 711 Liberty Ave., Pittsburgh, Pa.

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**SUMMER SHOP NOVELTIES** — Most unique line; offering fine profits. Send for Free quaint illustrated catalog. The Little Workshop, 443 Clermont Ave., Brooklyn, New York.

**SIGN OF THE PINE,** Dedham, Mass. Charming hand-colored French boxes filled with exquisite artificial flowers for birthday or Easter gifts. Easter cards sent on request.

**"SIGN OF THE WIND MILL"** Rainbow knitting basket! A spring & Easter novelty. All kinds of garden attractions. Tracy-Demarest Studio, 121 E. 17th St., N. Y.

**JAPANESE GARDENS.** Fascinating images, real trees and moss. A unique table decoration. Send for photographs. The Black Cat Gift Shop, Wilkes-Barre, Pa.

**GIFTS from FLORIDA**—Alligator bags, belts, purses. Orange blossom sachets & perfume. Grape fruit, oranges, boxed. Send for list. Rades Novelty Shop, 208 Central Ave., St. Petersburg, Fla.

**PETER RABBIT,** jolly little bunny in blue coat and white trousers, having pint hot water bottle in body. Prepaid $1. Mistress Patty V. Comfort, North Cambridge, Mass.

**SEND FOR BOOKLET**—Art objects from the Far East. Unusual gifts & Interior Decorations. Visitors welcome at 323-5th Ave., near 33d St., N. Y. Long Sang Ti Chinese Curio Co.

**NOVELTIES**—In blue and white. Luncheon sets, 25-piece doily sets, $2.75. 36 in. sq. cloth & 12 napkins $1.50. 48-inch cloth $2.25. Bureau scarfs $1. Ills. booklet. Bertha Tanzer, 20 W. 30 St., N. Y.

**DISTINCTIVE GIFT SHOP LINES**— Lacquered tin, wood, etc. Door porters. Charles Hall, The Hall Bldg., Springfield, Mass. Wholesale office, 333 Fourth Ave., New York.

**TRAVEL OR MOTOR HATS**—Exceedingly smart tailored silk hats; any color or combination. Adjustable head size. New & becoming. "The Gift Shop," 415 So. Warren St., Syracuse, N. Y.

**GIFT FOR GENTLEMAN**—of real value—Cuff Links we guarantee he can not lose. Handwrought in Gold-Platinum-Silver. $5 and up. The L. B. C. Shop, Westerly, R. I.

**CONCENTRATION CUP** (Reg. Trade Mark) Scientifically proves how to multiply brain capacity during sleep. Mailed, $1.00. M. P. Offutt, 362 Riverside Drive, N. Y. C.

## *Toys*

**MR. STERLING ANNOUNCES** many new toy ideas and play schemes at the Children's Gift Shop. Outdoor outfits for play spaces. The Stryvelene Shop, 7 W. 45th St., N. Y.

## *Travel*

**THE PARKHURST WARDROBE TRUNK** pleases every traveler by affording her the safety, roominess & access to all apparel which she enjoys in her closet at home. They are really

A Portable Closet & Chiffonier combined. Catalog free. J. F. Parkhurst & Son Co., 13 Rowe St., Bangor, Me.; 161 Summer St., Boston; 325 Fifth Avenue, New York.

**PERSONALLY INVESTIGATED**—Here are over 350 shops personally investigated by Vogue and conveniently grouped on these pages to simplify your shopping.

**LADY OF EXPERIENCE** undertakes trousseaux orders. Specialty of linen & lace work. Latest monograms. Will shop with you. Ref. Mrs. Jas. Wilson, Hotel Apthorp, 94th St. & B'way, N. Y.

**PORTO RICO STORE**—Filet Tiré linens. 402 Mad. Ave., N. Y. Initial towel $1.25; child's dress $5; luncheon set $18.50; nightgown $6.50. Monograms; estimates. Approval ship.

## *Unusual Gifts*

**BOSTON'S MOST INTERESTING SHOP** is the general verdict of Visitors and Bostonians alike. Carbone—Florist and Importer of artistic objects. 342 Boylston Street, Boston.

**A CORDUROY BATH ROBE** in delicate shades, makes a wonderfully acceptable gift. Slippers to match. Correspondence solicited. Emily Pratt Gould, Richmond Hill, N. Y.

**NEW FROM JAPAN**—Hand-emb. silk negligees, $6.75 (see page 122); in Oriental Crepe, $2.75. Boudoir Jacket, $3. Shampoo Jacket, $2. Illus. sent. Elizabeth Allen, 341-5th Ave., N. Y.

## *Vacuum Cleaners*

**"VACUUM CLEANER SHOP,"** 131 W. 42 St., N. Y., sells 42 different kinds Vacuum Cleaners at wholesale prices. Wonderful assortment. Mail orders. Send for complete price list No. 15.

## *Willow Furniture*

**BRENNAN WILLOW FURNITURE**—Best made & inexpensive. Mail orders with money-back guarantee a specialty. Sketches on request. Walter J. Brennan Co., 7 E. 42d St., N.Y.

**McHUGH WILLOW FURNITURE** for Lawn, Yacht deck and Piazza—absolute comfort. Also chintzes, linens & wall papers for town & country use. Joseph P. McHugh & Son, 9 W. 42 St., N.Y.

**THE AIM OF THIS GUIDE** is to help Vogue readers to purchase both useful and unusual articles from the Best Shops in America.

# The Newest Modes of Paris

## *Reproduced by* GIMBELS




*A*—**Crepe de Chine Blouse, $3.95.** "Prince Imperial II." model with the two-in-one neck. White and flesh color.

*B*—**Handkerchief Linen Blouse, $3.95.** As its high collar is lined with white linen the turnover gives an effective touch of solid white. Cadet blue, pink, black or gold stripes on white.

*C*—**Plaid Silk Frock, $25.** The transparent sleeves of Georgette Crepe and the satin collar, revers and cuffs, are in the same color as the dominating note of the plaid —dark green or navy blue; belt and ornaments of silver.

*D*—**Afternoon Dress, $29.50.** The voluminous skirt is of white Pompadour Silk, inset with bands of white chiffon; bodice of white taffeta; velvet girdle in black or a contrasting color.

*E*—**Dancing Frock, $35.** Gros de Londres Silk in pale blue, orchid, pink, peach or white—trimmed with silk hand-made flowers in the pastel colors.




*"The Paris of America"*

## GIMBEL BROTHERS

**Broadway and Thirty-third Street, - - - New York**

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SILVERSMITHS AND GOLDSMITHS

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*Some of the ways in which*

## VOGUE WILL HELP YOU

*Also in this number Vogue announces a new and amusing prize contest*

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ARE you quite determined to let Vogue help you this summer? There are so many ways in which Vogue can be of real service that we can not even summarize them in one place. Page 95, however, contains a few suggestions. On almost any other page, you are likely to find a short-cut to some economy of either money or time.

Speaking of financial economy, do not miss the next Vogue! It is announced in the column opposite. For many years this number has proved interesting to the reader who has not much to spend; if you are one of those who need not count the cost, do not for that reason forego the Smart Fashions for Limited Incomes number. Simply as a review of what is finally in fashion, the next Vogue fills a niche of its own among all the spring fashions numbers.

### $50 FOR 50 WORDS

On page 12, Vogue announces a new prize contest. If you write telegrams skilfully you have often saved money by making them brief. Here is your opportunity to *make* money by doing the same thing. Describe Vogue in fifty words. For the completest and cleverest description received, Vogue will pay $50; and there will be five other prizes. In its previous contests, Vogue has remarked that literary polish would count for very little. In the present contest, however, Vogue is deliberately putting a premium upon that most difficult of all literary feats—compression.

The prize winning "cablegrams" will be published in Vogue. For full particulars of the contest, see page 12. As the last day for receiving cablegrams will be May 1, you ought to begin very soon considering your own.

### WHEN YOU GO AWAY

When you go out of town for the summer, remember to let Vogue know your new address three weeks before you want your first copy delivered at it. This seems like pretty long notice, but we find from experience that so many readers leave town in April and May that we really need three weeks' time in which to enter all the new addresses correctly. Also, if, as is the case with many readers, you chance to be sending Vogue to one or more friends, it is quite likely that you will not remember to take this precaution, and your friends will be under the impression that their copies have been suddenly cut off without cause. A postcard sent in time (giving both the old and the new address) will save both delay and misunderstanding.

### BREVITY

Vogue is always glad to receive letters, to read them carefully, and to answer them as promptly as it can. But Vogue's mail is not precisely the sort of thing you can run over at the breakfast table. From two to three thousand letters by the first mail every day, is not at all exceptional. Naturally, this keeps Vogue's staff very busy. Therefore, Vogue will appreciate it very much if its correspondents will always make their letters as brief as may be compatible with clearness.

THE next Vogue dwells not only upon inexpensive things, but upon those things of particular value which are a good investment at any price. Smart fashions for limited incomes is a large subject. It is thoroughly covered in the next Vogue, which is the last of Vogue's spring fashion numbers, and to many readers the most valuable. Look for this cover:




*The cover of the next (April 15) Vogue is by G. W. Plank*

Of course, many pages of the next Vogue will be devoted to the wardrobe of the woman who must dress well at moderate cost. Vogue will tell her how to secure the really new and good models that have been "copied down"—that is to say, have been reproduced at much less than their original cost by competent small dressmakers and milliners.

From Paris there will be a further showing from the spring openings, including many of the new military models.

### ALSO IN THE NEXT VOGUE

Vogue has photographed a small house near New York, which for some time has appealed to us as a very good example of good taste in original plan and in interior decoration. To go with these photographs are five pages of painted furniture, and a number of window-boxes specially designed for Vogue by Junius Cravens. Nor will Vogue stop at the windows, but will walk right out of them into the garden and look over Mary's shoulder while she tends her silver-bells and cockle-shells, all laid out arow by the latest rules of gardening.

The newest pursuit of society in New York is municipal marketing. Under the Queensboro Bridge is a great old-fashioned market, where a new touch is supplied by a serried row of smart motors on every fine week-day morning. Vogue has been to this market, camera in hand, and the fruits of its visit will be displayed in the forthcoming number.



Photograph by Baron de Meyer

## MRS. LEONARD M. THOMAS

*Mrs. Leonard M. Thomas was one of the patronesses of a lecture given by Eugène Brieux at the home of Mr. Lloyd Warren, under the auspices of prominent architects of New York City, for the benefit of the families of French architects engaged in the European war. Mr. and Mrs. Thomas, who spent last summer in Europe, have leased for the 1915 season Mr. Victor Sorchan's summer place, "Gull Rock on the Cliffs," at Newport, Rhode Island*

VOGUE

# THE JUDGMENT OF PARIS OPENINGS

## Skirts Shall Be as Short as They Are Wide—Basques Shall Be Everywhere and of Everything, Especially Taffeta—Tulle Is the Stuff of Evening Gowns—Cloaks Conceal Them Wholly—And the War Note Is to Be Distinctly "Non Troppo"



*In black and white touched with cerise, Worth creates a striking afternoon frock with checked chiffon skirt flattened at the top by plaits, tucked at the knee, widely flared at the bottom, and hidden in the back beneath a panel from the black coat*

EARLY in the season the purveyors of the mode in Paris, manufacturers, couturiers, and modistes, were much disturbed by rumours of the various "Made in America" movements which were developing in the United States. Many of the houses were told that, as a result of the European war, organizations were being formed to curtail the importation to America of French fashions. Highly indignant that her power to create the fashions of the world, whether at peace or at war, should even be questioned, Paris quickly sent forth her mandate that this year as in every other year, punctual to the minute, she would tell the feminine world what to wear in 1915. Determined that the prestige of Paris should not be dimmed, every house here has made a noteworthy collection and these new fashions—the war-time modes—are characterized by unusual elegance and a fine restraint. With all the nations of Europe at variance, the couturiers of Paris—the old French houses—are singularly in accord in the fashions they are creating. Everywhere are wide skirts—wide, short, and flaring. Everywhere one encounters the basque—basques of soft taffeta and basque-jackets of cloth. Each house, almost, has its "war" model—some version of one of the uniforms of the Allies. The military note, however, is not insistent, and some of the most charming creations of the season bear not so much as a button to remind one of the war. Taffeta frocks, from the most frivolous confection to the staunch, smartly tailored frock, are everywhere featured, and each house has its black and white model and its tulle evening gown. Such trifles as collars, cravats, girdles, and blouses vary, but severe, smart, and very dashing all-concealing cloaks are favored by all.

"*Voici la mode, mesdames, pour l'année 1915.*"

WORTH

One always knows what to expect at the Maison Worth. Beginning with "Vivandière," a cloth frock in the new *bleu soldat*, with silver ball buttons and a red cloth girdle, and ending with the much-ruffled frock of chiffon sketched at the right on this page, every frock bears the unmistakable stamp of the house. The ruffled frock of black chiffon, with its high tight collar, straight bodice, and flaring skirt is worn over a low-necked fitted slip of black satin overlaid with cream lace. The sleeves are long and are close at the wrists. The ruffles are attached to



*Among the costumes by which Worth gives unlimited sanction to ruffles is a black chiffon frock marked by the distinction which belongs to all things made by Worth, who has built its skirt of ruffle upon ruffle, each wider and fuller than the last*



*An evening frock, avers Martial et Armand, may far outrace a street dress in reproducing a period style; here a sprigged frock slips off the shoulders under a bertha, draws in at the waist-line like frocks of other days, and is caught into puffs*

each other under bands of black velvet; and two bands of black velvet separated by a row of black buttons define the middle front from collar to hem. The wings on the collar are of white satin.

The Worth afternoon frock sketched at the left on page 19 has a skirt of black and white checked chiffon under a coat of black taffeta. The coat, which forms the corsage, is belted and shows a bit of cerise satin above and below the black girdle. White satin forms the collar. Frocks with trains are not lacking in the Worth collection—long narrow trains on frocks of gleaming brocade swathed with tulle and wreathed with roses. Dignified, graceful gowns these—"Worth all over."

Quite different is a model in brown taffeta with a jabot falling in unusual fashion from the top of the high collar in front. The top of the frock is princess in character and is rather closely fitted, with seams oddly placed. One seam begins its career on the right side at the bust-line, crosses to the left hip, and then, hidden under a cord, races madly 'round and 'round the skirt to the hem, losing itself in a maze of flounces. This skirt is very wide, and, like every skirt in Paris this season, very short. Then there is a zouave costume of red cloth, which looks a little out of place in the Worth salons, but which possesses much attractiveness. This consists of a full, baggy zouave trouser-skirt with the accom-



*Martial et Armand's "Dionette" is demurely gray, and so far-seeing it provides a big becomingly Quakerish collar against the probability that a coat like the one above will come to it utterly collarless*



*Under the collar and over the frock at the bottom of the page Martial et Armand slips a long wrap, slim at the top and flaring until there are bell sleeves and a bell bottom. The buttons, a frugal four, are gray like the coat, with embroidered loops*

panying short jacket. The blouse underneath is of soft white stuff and has a zouave jacket of soldier blue chiffon marked with red in true military fashion.

MARTAIL ET ARMAND

Collars broad and collars high distinguish the collection of Martial et Armand. At this house, blouses of silk are buttoned up the front to the top of the collar, which is cut straight across the front and flares high under the ears and across the back. These same blouses are drawn down, basque-fashion, over the skirts, most of which are rather close at the hips and flare pronouncedly below. Not all the skirts show the close effect at the hip, however. Many are shirred full under the pretty draped basques, and some are plaited; but they all flare, and they are all very short, showing a new, very high boot of soft glazed kid, laced straight down the outside, over the ankle, from top to sole.

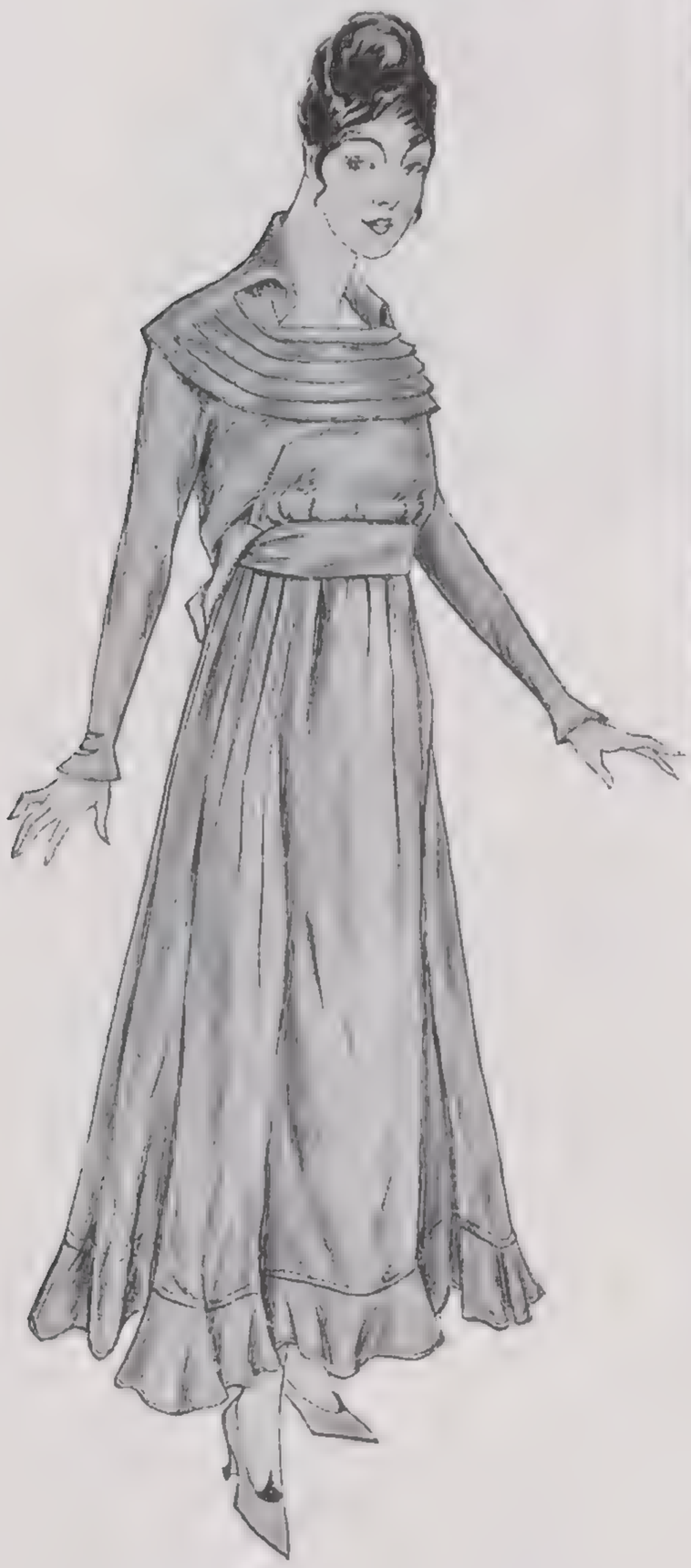
Very new is the broad Louis Treize collar presented by Martial et Armand. One version fastens closely about the throat, tying simply with twisted cords weighted with pear-shaped cord pendants, but perhaps the prettiest of these collars is the one laced with black velvet ribbon, which was worn over a Quakerish little

frock of mastic cloth, shown at the bottom of page 20, and prettily christened "Dionette." Fastened down the front with gray buttons, the little basque is draped across the front and belted across the back, as are so many basques and blouses of this season. The sleeves, long and close-fitting, are finished with gray buttons under flaring muslin cuffs, which are detachable. The collar is quite separate from the basque and adjusts itself perfectly over the graceful loose coat of matching gray mastic cloth, designed to be worn over "Dionette." The Louis Treize collar may be made of plain white silk, muslin, or muslin and lace. Smaller collars, similar in shape, adorn the muslin blouses designed by this house for wear under tailored jackets.

The little cravats of silk cord, the ends weighted with cord ornaments, which are worn under these turn-over collars, encircle the neck neither at the base nor close under the chin, but somewhere between.

Martial et Armand present several charming *frocks of checked taffeta in light pale colors,* bound with Nattier blue taffeta, and similar bindings in different colors finish many other frocks of serge and silk shown by this house.

The tailored suits offered here to the consideration of American patrons are charming. Skirts plaited from the waist, widely circular, or flaring in godets are topped by smart little jackets, bolero-like in front and slightly longer in the back. Other jackets extend, with an easy flare, to the hips. A checked frock in dull blue and white has a coat which fastens across the throat in front with a single button and opens a bit below, showing the blouse underneath. Another smart *tailleur* is made of dark blue voile over dark blue taffeta. It is prettily trimmed with black braid and is worn over a gilet-blouse of blue and red plaid silk with back and sleeves of dark blue chiffon, finished with cuffs of plaid.



*By plaits, folds, circular ruffle, and many other deft manipulations of material, does Chéruit lend variety to the silver gray of a soft taffeta frock. The single accent permitted is a sash of coral silk tied low on the skirt in back*



*Logical accompaniment of the black and white frock is the black and white hat, and a Lewis model with white crown and black brim adopts a veil to match*



*The scantily trimmed small hat of last winter shows a tendency to become the very much trimmed hat of early spring, and to adopt in large size the spring trimming of flowers; from Marie Edmée*

This frock has been bought again and again by New York buyers and as Rodier has sold quantities of blue voile to American houses it is safe to assume that voile frocks will be much worn in America during the coming season.

Not the least attractive of an exceedingly pretty collection are the evening frocks of light taffeta and lace. One of the most coquettish is sketched at the upper left on page 20; a dainty over-skirted affair is this, of pale yellow taffeta barred with small flowers in dull pinks. This frivolous frock is called "George Sand." The line of the corsage is quite new, and the skirt is tucked up with knots of blue and pink flowers. The short sleeves are slightly puffed, and the entire frock is trimmed with tiny pointed folds, finished with the familiar picot edge.

PAQUIN

*Chez* Paquin one is greeted with the most captivating creations in taffeta imaginable. All the Paquin frocks are pretty but the taffetas are ravishing. One is almost afraid to say how wide the skirts are, but they are extremely wide, more or less circular and gathered more or less at the



*The long and narrow sash tied in front, fashioned after the nun's cordelière, finds a number of advocates this season, one of whom is Paquin, who makes telling use of it on a suit of blue serge and emerald green silk named "Peppito"*

waist-line. Most seductive of all is "Seduction," a changeable taffeta frock of an exquisite soft blue shade with a hundred changing colors mirrored in its soft sheen. This is shown and described on page 37.

"Greuze" is a whimsical little pannier frock fashioned of orange yellow taffeta, looped on each hip with bands of Nattier blue velvet ribbon, and measuring fully six yards at the bottom. This is also illustrated and described on page 37.

Quite different is the severe coat of chalk white cloth sketched on page 37. The collar, cuffs, and elongated triangular sections in the back are of black satin, as is the skirt worn under the coat. Gold buttons give a touch of brilliancy to this smart *tailleur.*

Among other tailored frocks I noticed a white cloth jacket edged with a white cloth fringe, made of cloth snipped into narrow strips and attached with openwork stitching to the body of the jacket. The skirt underneath was also edged with cloth fringe, between wide box plaits. Dashing was "Peppito," shown above, a suit of dark blue serge, worn with a blouse of white crêpe de Chine combined with vivid green. A green ribbon was drawn through slits at the waist-line and tied in front with the ends trailing down over the skirt. Above the waist-line on the skirt, was an upstanding scalloped blue frill lined with bright green silk.

Mme. Joire, charmingly arrayed in a wide-skirted frock of dark blue silk barred with silvery bands, flitted once or twice through the salons and vanished, leaving in her place a pretty manikin clad in an unusua frock of taffeta, the full skirt of which was striped in dull shades of blue, while the very short smart jacket was of black taffeta. This jacket was rather close fitting and rippled sharply in the back below the waist-line. The wide skirt was puckered into a narrow black



*Black braid wherever black braid may be is the secret of success in a Doucet "tailleur" of dark blue gabardine. This costume shows the wide waist and uncorseted figure still favored by Doucet, tends to moderation in its flare, and presents two prominent features of the mode in its pockets and its coat which is long in back and follows the lines of the Eton jacket in the front*





*In a black taffeta afternoon frock, Jenny permits herself the militarism of gold braid and tassels. The flare of the skirt, which is wide and short like nearly every skirt in Paris, is assisted by two bands of the gold braid and by a wide flounce set in across the front, for flounces, which are often of chiffon instead of taffeta, are used often and well on the Jenny models*



*In the middle above, a Doucet frock of mustard yellow satin refuses to yield an inch at the waist-line, and emphasizes its firm stand for the normal figure by a wide girdle of dark blue moire and a very large red rose. Elaboration of the bottom of the skirt, a generally accepted fact of the season, here takes the form of a straightened scallop, and a lace ruffle over a satin ruffle finishes the top of the low-cut bodice*

*Bourniche does not indulge to any extent in the mode borrowed from the uniforms of the Allies, and his models steer by the wise middle course of smart conservatism. This tailored frock of blue gray cloth is a thread longer than the average, barely suggests the flare, concedes a little less freedom to the waist than Doucet gives yet by no means accepts the tight bodice, makes moderate use of braid, and is, in short, wearable*

fold at the bottom, and pointed petals of black taffeta, also gathered into the fold, were turned up and attached on the blue skirt.

At Paquin's, also, I saw several exceedingly pretty evening frocks of dark blue tulle—cloudy, transparent affairs with a glint of iridescence in the underdress and dark red roses half hidden in the flounces. Many of these tulle frocks had upstanding plaited frills of tulle several inches wide at the bottom of the skirt, which emphasized the flare. There were tailored frocks of plaid, and one checked coat had an enormous pocket which just escaped being in the middle front.

DOUCET

If the manikins at Doucet's are corseted at all the corsets are so very soft and pliable and so loosely laced that the line of the figure remains quite natural. At this house, one sees the straight line from shoulder to hips, the low girdle, and the tunic. The skirts flare, but not too much, and they are short, but not nearly so short as the skirts of almost any other house in the city of Paris.



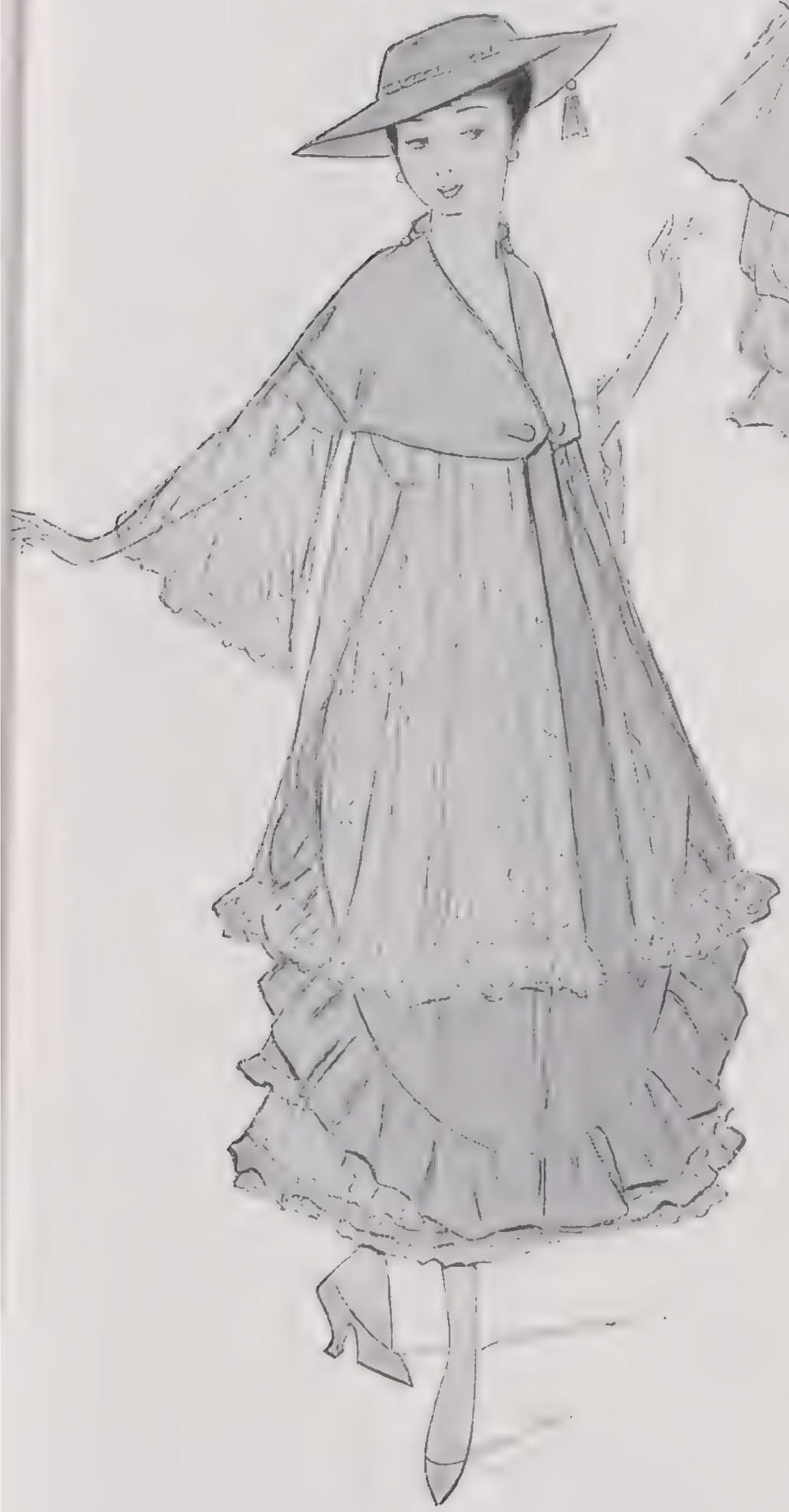
*Gold and crisp and as short as it dare be—Beer's "Turpin" puffs and flounces and picot-edges its yellow taffeta self till the gold paillettes are almost—yet, never—unnecessary*

Doucet presents one or two creations which are quite at variance with any other models seen up to this time in Paris. One of these is a costume of black satin, short-waisted and easy fitting, with the skirt shirred from top to bottom on heavy cords placed about four inches apart. A fan-like plaited double ruffle flares from each of the two lower cords, and the two ruffles show below the straight plaited satin coat, which is also finished with a ruffle. The sleeves are long and are corded and ruffled at the wrists.

The other costume, on much the same lines, is of checked black and white taffeta. There is an upstanding frill at the neck and the skirt of the short-waisted coat is shirred on with a similar frill about two inches wide. Two flounces set on the skirt itself show beneath the coat.

The pretty Doucet frock of mustard yellow satin sketched in the middle at the top of page 22, is girdled at the somewhat ample waist with dark blue moire to which is pinned, in front, a deep-toned red rose. The low line of the neck is finished with a satin ruffle and over this is arranged very prettily a lace frill. The bodice is quaintly seamed in the back, and the skirt is scalloped at the hem. A motif of gold embroidery is placed on the belt in the middle back.

Also by Doucet is the simple *tailleur* sketched at the upper left on page 22. This is of dark blue gabardine trimmed all about with black braid. A checked waistcoat with a high flaring



*A tight waist-line, but veiled: so the couturier tempers the fashions to the timid. Cream lace falling from a bolero yoke of pale green taffeta embroidered in back in green and silver roses and leaves, veils green taffeta. Beer calls it "Belgrade"*



*Mousseline-de-soie, orchid colored, and white and silver roses—so simple the frock, the artistry of it—Beer's—is beyond question. The line of the frock, unbroken save by a few roses to give just a hint of fulness, is extraordinarily lovely*



*White satin and black lace and a tulle yoke to finish the close bodice: the Beer frock "Alliance" borrows the ruffles of our grandmother's day to complete the silhouette of to-day—tight where erstwhile it was full, and full where it was tight*

collar and pointed fronts showing below the crossed belt, is shown for wear with this costume.

A charming evening frock is composed of a Pompadour beaded tunic—great decorative bead flowers in color on tulle—which falls straight from the shoulders to the hips, where it is girdled with blue satin. This tunic falls over a dark blue satin slip which is exceedingly close fitting.

A novel effect is obtained in a white cloth dress by cutting the jacket straight across the front below the girdle, and long and square in the back. A band of chinchilla three inches wide passes around the neck and down the front of the jacket, and similar bands finish the long sleeves at the wrists.

JENNY

Madame Jenny, who in a few short seasons has stepped into the first rank of couturiers, is showing a most interesting collection in her salons overlooking l'avenue des Champs Elysées. Conspicuous among her models is "Estafette," a pretty model in dark blue serge trimmed with black braid and widely belted with black taffeta, which is shown on page 35.

Very smart is "Prince de Gales"—a tailored frock of dried orange *velours de laine*, also shown on page 35. It is plaited, belted, and pocketed



*It is not always evident what inspires the naming of models, but Beer's "Zouave" has reason enough—if not in the rather-shortness of its coat, then in the quite-shortness of the skirt. Beige gabardine is braided and belted in black*



*Fashioned to conjure up a vision of powdered peruke, ribbon-tied, and of lace ruffles for a Chesterfield to finger is this white brocade coat from Beer's atelier. Green taffeta bindings and green buttons give it just the finish it demanded*

in a most fetching manner, and is fastened up the front with novel gold buttons.

Of dark blue satin is the smart wrap sketched on page 35, the flaring, belted coat of which presents quite a new line. New also is "Silhouette," shown at the upper right on page 22, a flaring frock of black taffeta trimmed with gold braid and tassels and belted with a black varnished leather belt with a blue enamel clasp. Above a buttoned black satin band is a white muslin gilet.

In addition to these, there are models in checked taffeta, black tulle and jet, dainty ruffled muslin delicately embroidered, and an odd cloak in biscuit colored cloth, bound all about with gold braid. Petite, dark-eyed Mme. Jenny wore a frock of black satin, the skirt of which was flounced with black chiffon. She employs these chiffon flounces on several of her spring models.

BOURNICHE

The maison Bourniche, in the rue Royale, does not indulge to any extent in modes borrowed from the uniforms of the Allies. The gowns shown by this house are characterized by quiet good taste. Very pretty is a model of warm brown taffeta with a tunic edged with brown ostrich, which is shown on page 36. The basque of brown chiffon, embroidered with gold and silver, is caught together at the top of the

(*Continued on page 130*)



*Redfern's skirts are decidedly longer than the average this season and amply wide at the hem. More than a hint of the "moyen âge" line is to be found in an afternoon frock of blue and white satin, which is one of the ablest advocates of the "moyen âge" cult, even to the cordelière. Below a collar of organdy is the flower, here a red camellia*





*Marked favor is shown to the godet flare, and few costumes have presented its possibilities more effectively than a serge "tailleur" originated by Dœuillet, who shows a collection of wearable costumes calculated to play havoc with the stoutest purse-strings and distinguished by the presence of one of the smartest military models in Paris*



*That Poiret clings to his old loves, the straight waist and the short tunic, is evident in a model in emerald taffeta and emerald broché silk (middle above), worn by Mlle. Spinelli at the Théâtre Antoine. Gold embroidery and gold bindings are used as a finish on this costume, and the tunic concedes to the Parisienne's demand for pockets*

*Redfern elects the three-quarter length for jackets and insists that flares may be or not be, according to the costume. A suit of black and white checked tweed adopts a fawn colored version of the soldier's "cartouchière" and offers pockets to exceed the dreams of the Parisienne in number and potential expansion. The rather small buttons are black*



*A winsome little magpie, indeed, Lanvin makes of the Parisienne who wears this frock which begins to be a white frock with black bone buttons and white braid, and ends a black one, black braided. The white crêpe turban has a straw brim and wool flowers*





*Lanvin made "Myosotis," the frock above, as full of skirt as she possibly could, and she put a piece of taffeta at the bottom with the stripes going 'round and 'round to make it look the fuller. The bodice, also of light dull blue taffeta, finishes in picot-edged plaitings*



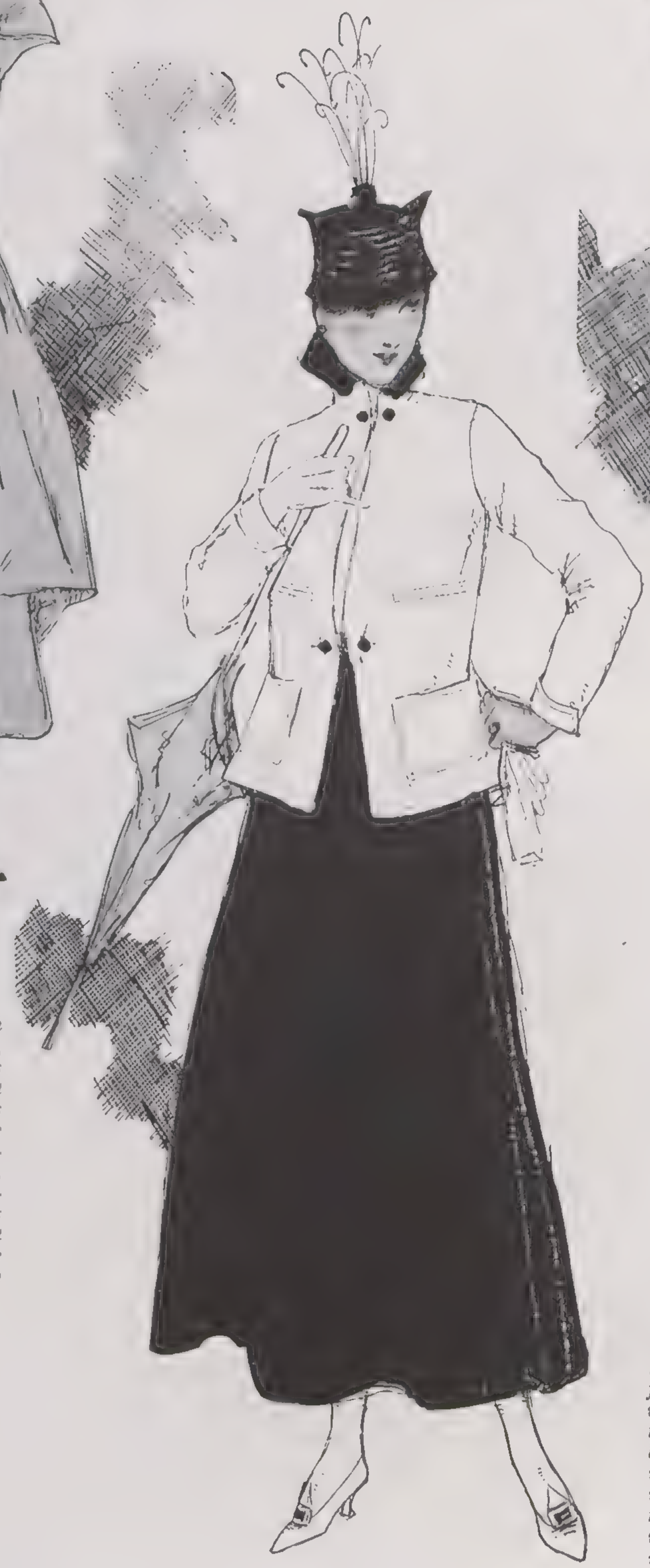
*Almost as high as it is long, and it is quite long, too, is this straw turban with a wide white fan of ribbon to trim it and a narrow silk braid band to close its brim. From Marie Edmée*

*In the suit in the middle above Lanvin does not allow the nonchalance of pockets to obscure the demureness of girlishness nor trimming to confuse the simplicity of its cut*

# SPRING SUITS À LA PREMET AND CHÉRUIT



*Exemplifying the softer type of jacket which is being used in some of the new silk suits, and the new over-drapery which partakes of the nature of a tunic, comes a Premet model of corbeau blue taffeta. The coat has a peplum that gives a fitted line across the back and flares over the hips and the fastenigs are cross straps embroidered in blue. Black fringe tassels dot the sides of the peplum and the over-drapery, which comes only across the back and the sides, flaring at the hip, where it is laid in gathers. Atop the hat of beige tagal straw is a blue velvet bow*





*Premet's chic "Five O'clock Tea" model is made of plain dark blue and blue and white striped taffeta. The jacket, which is of the plain blue taffeta, shows a somewhat fitted line at the waist with a flare at the hips, and it is trimmed at collar, revers, and cuffs with striped silk. The skirt has a yoke of the blue silk ending in a cuff shirred to fit. At the front and back of the skirt are bias seams and the fulness is concentrated at the sides. From the hat of dark blue milan straw trimmed with roses in the center front floats out one of the new lace mesh veils*

*A late Chéruit model with its coat of greenish beige freize and its skirt of dark blue cheviot illustrates the vogue for combining two materials in a single costume. The military coat is becomingly faced with blue at the collar and the odd link buttons with which it is fastened are of this color. Clusters of plaits are laid in the skirt at the side giving it the smart flare. From the blue taffeta crown of the blue bamboo straw hat which boasts a tiny rolled brim, clusters of blue whips rise questioningly. Suits imported by Stein & Blaine*



*He or she who ventures into the surf before 11:45 o' the morning somehow loses caste, but it is perfectly proper to lounge before that time, as Mr. Hermann Oelrichs, Mrs. Hamilton Wilkes Cary, Mrs. Oliver Harriman, and Mr. Gurnee Munn are doing*



*Mr. Francis Burke Roche, Mrs. and Mr. Frederick T. Frelinghuysen, and Mr. Harvey S. Ladew of New York. Mrs. Frelinghuysen, who was Miss Mai Duncan Watson at the beginning of the winter season, and her husband have now returned to New York*



*Mr. John Rutherfurd, Miss Edith Mortimer, Mrs. Sydney Breese, and Mr. Hermann Oelrichs. Mrs. Sydney Breese, who has been a moving spirit in all the most vivacious affairs of Palm Beach this season, was Miss Elizabeth A. Morton before her marriage*



*Mrs. Henry Carnegie Phipps, of Long Island, in her golfing costume. Mrs. Phipps's cottage rounds out one end of the row that stretches north and south from The Breakers*



*Among the maids and men who, deprived of the Riviera, are playing in their own back yard of the ocean, few are more eagerly on all pleasures bent than is Miss Edith Mortimer*



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*Mrs. Edward B. McLean, of Washington, and Mrs. Quincy Shaw 2nd, of Boston, motoring along a palmy drive in the sun*

THE WORLD AND SOME OF HIS WIVES AND SONS AND DAUGHTERS SNAPPED WHILE THEY WAIT BETWEEN AMUSEMENTS AT PALM BEACH

# AMERICA AT PALM BEACH

## "If the Mediterranean Be Not Fair for Me, What Care I How Fair It Be?" Says Society, and Repairs to Palm Beach to Dance in the Cocoanut Grove, to Dine at Bradley's, and to Flirt Discreetly Everywhere

"THE rain is falling, falling,
Is falling everywhere,
Is falling through the atmosphere,
And also through the air"—

flitted through my mind as I stepped from the train at Palm Beach. Nature always weeps when I arrive in a country noted for its beautiful climate. It poured dismally as I unpacked my trunks, and all night it dripped mournfully on the swaying cocoanut palms beneath my window. However, morning dawned "brite and fare" with perfect Palm Beach weather, and, for the benefit of the uninitiated, I must add that this means a blue sky, a blue ocean, a hot sun, and a coolish breeze.

I found Palm Beach exceptionally gay. People who ordinarily spend their winters flitting about the continent are now tasting the novelty of remaining in their own country. Instead of idling about Monte Carlo, Nice, and Cannes, participating in the winter sports at St. Moritz, or exploring the White Nile, they have settled down to Palm Beach life, which is totally different from anything that they have anywhere else.

The idler on the European Riviera begins her day with luncheon—a late luncheon at that; at Palm Beach she has a dip in the surf and a dance before luncheon. Americans make much of sea bathing, which is wholly lacking in the day's routine on the Riviera; the few enthusiasts who have tried to bathe in the placid, tideless Mediterranean have had their ardor congealed by the icy blasts which sweep down from the snow-capped Alpes-Maritimes upon them.



*When the surf rolls up above her knees and one notes her high tight collar and long tight sleeves, one might almost think Miss Evelyn Burden is wearing street dress; when the surf recedes,—it does, occasionally,—one knows better*

*The dim difference between a bathing suit and a dress, woman knows, except that every man notes that, like this one worn by Mrs. Henry Carnegie Phipps, they are short enough to show the hollow of the knee—quite—*



*The becoming "coolie" bathing hat is of scarlet silk oiled and plaited and broad*

Also, a picturesque feature of Palm Beach life which is not a feature of the life of the Riviera, is out-of-door dancing, dancing, dancing noon and night. Outdoor dancing is so popular at Palm Beach that one can safely count on seeing every friend at least three times a day, and every enemy—whether the idea is attractive or not—the same number of times. All society appears on the beach promptly at twelve o'clock, on the colonnade at The Breakers for the midday dance at a quarter to one (not one second earlier than that), and at the *thé dansant* in the Cocoanut Grove at half past five.

### TO SWIM, FLY, OR WHEEL, BUT NOT TO WALK

At Palm Beach one may swim, fly, or go on wheels, but it is not smart to walk. Bicycles are considered ultra-smart and are ridden by sedate matrons as well as by society buds. The most popular vehicles, however, are, as usual, the wheel-chairs propelled by dusky slaves; the basket electrics are, of course, their chiefest rivals. Mrs. Edward B. McLean uses one as shown in the photograph on page 28. She had four friends tucked in it when she came up to the beach one morning this week. It reminded me of the "buggy" as used by the "Yankee spo't" in Aiken. Because of the deep sand and the sticky red clay of South Carolina the buggy is the only vehicle that is practical. At a tight squeeze it will hold two, yet I have frequently seen six or seven "spo'ts" packed into one buggy in a most undignified way, with conventional arms and legs projecting at every angle known to trigonometry.

Mrs. McLean, who was clad in pink from head to toe, with a picture hat and a chiffon veil, had, like the rest of society, come down to watch the surf, which was unusually fine. Great waves were breaking on the bar and washing crosswise up the beach. No one thought of venturing in, but many donned bathing suits and sat in the sand for some time before going into the pool.

There is an unwritten law that to go into the water before 11:45 in the morning is to lose caste, somehow; one may even be taken for a maid or a valet. However, it is quite correct to put on a bathing suit and walk around and talk to friends until the psychological moment arrives. It is easy to understand why the fair bather, who is clad in purple from the crown of her head to the toe of her silken stocking, hesitates an hour or so before going into the water; purple is most becoming to her, and she knows that she will no longer be that lovely shade once she is wet. But can it be that man is equally vain?

Promptly at 11:45 every one repairs to the pool and splashes around, each trying to outdo the other. The men dive splendidly from the roof of the Sail Fish Club, and one morning, not to be outdone, a young woman climbed to the roof and plunged into the pool. In the applause that followed, few noticed that she had splashed buckets of water over a chiffon-clad spectator, who was obliged to beat a hasty retreat to the dressing-room, a sight for gods but not for men.



*One would think she had not a waist-line in the world, and though some might think such a bathing suit would make people look shorter, others would certainly look longer*

Most of the bathing suits are of satin. Taffeta and thick, heavy crêpe de Chine are also used. Skirts are extremely short—they show the hollow of the knee—and the stockings are of silk to match the color of the suit. Rubber caps are of brilliant colors, and bandannas are seldom seen. Occasionally bright colored rubber flowers are worn at the waist-line. Very fetching is the hat of scarlet oiled silk shown in the sketch at the upper right of page 29. A narrow rubber band fits the head closely, and the five-inch brim, made of two layers of the silk, has a wire in the edge.

Miss Evelyn Burden wears a violet hat which just matches her suit of violet satin. When I saw her in the surf the other day, my first thought was that she had walked into the ocean in her street dress, for her suit had a high tight collar and long sleeves with a lace turn-over at the wrist as shown in the sketch at the lower left on page 29.

Mrs. Henry Carnegie Phipps, whose costume is sketched with that of Miss Burden, wears a suit of dark blue taffeta girdled with black satin. It has a collar of white linen bordered with Irish lace, and has elbow sleeves. With it she wears a tam-o'-shanter cap of blue rubber.

### JUST PALM BEACHING AT LEISURE

Mrs. Sydney Breese, who is snapped on the beach second from the right in the photograph at the bottom of page 28, wears a black satin bathing suit with rather full shoulder puffs, and binds her hair with a black kerchief knotted at the nape of the neck. Mrs. Frederick T. Frelinghuysen, formerly Miss Mai Duncan



*A Wee-Willie-Winkie boy all dressed up in a short linen and lace smock with the hem quite as high and as transparent as any Gaby Deslys ever dared to wear*

Watson, who is snapped second from the left in the beach picture at the middle of page 28, also wears a black bathing suit and black kerchief. Another fair bather, who was all in black, wears a large mouche on her chin; she jumps the waves so cleverly that she never wets the powder on her nose. A débutante confided to me that she once saw "a woman in the surf wearing gloves, a veil, and a wrist watch, and," she added purringly, "she was older than any cocoanut tree in Palm Beach."

One rarely sees a rumpled bathing suit. A careful maid sees to it that the suit looks perfectly fresh every time that her mistress puts it on. Some of the suits have no waist-line, but hang from the shoulder, as shown in the sketch at the upper left on this page. The laced canvas shoes shown in the same sketch are smart, although it requires some patience to unlace them when they are wet.

Promptly at 12:45 society goes to the colonnade at The Breakers for the aperitif and dance. New Yorkers are here in great numbers. At my left the other morning sat Mr. Harold Vanderbilt chatting with some Boston friends, and opposite me were Mr. and Mrs. Frederick T. Frelinghuysen. Mrs. Ogden Mills, who earlier in the morning was up at the Poinciana courts watching Mrs. Barger Wallach and Miss Constance Roberson in the tennis tournament, was chatting with Mrs. Henry Carnegie Phipps. At the tournament, Mrs. Mills was dressed in black and white figured silk. She wore a black hat with aigrets and carried a Pomeranian. Mrs. Oliver Harriman wore white cloth with touches of black in her hat. Mrs. George Widener was in black tulle, cut rather low, and wore a rope of large pearls that fell almost to her waist-line; her hat was of black tulle. Mrs. Tyler Morse I later saw watching the dancing.

Mrs. William Thaw 3rd, was in white linen; the coat scarcely touched the waist-line in front and hung well below the hips in the back. Mrs. Stotesbury was in white cloth. I noticed also many European refugees, among whom were Mrs. Jules S. Bache and Miss Bache, Mrs. Livingston, Mrs. Hamilton Wilkes Cary, and Miss Hilton. Mr. John D. Crimmins, President of the Sail Fish Club, Mr. Stephen Elkins, Mr. Harry S. Black, Mr. Francis Roche, and Mr. Maurice Roche, who is shown in the photograph at the lower right on page 31, were there.



*One frock at Bradley's was colored like an orchid and wingéd like an angel. There were no shoulder straps; it was saved by grace brilliantly aided by strips of adhesive plaster*



*When she is not wearing something else, Mrs. Carnegie Phipps wears a beach sailor of white tagal straw*



*The narrowest brim at Palm Beach has this sailor, but there's many a coiffure tight as the one under it*



*The widest brimmed sailor at Palm Beach, slants and shivers in the sunshine like a monoplane*

After the aperitif and dance, it is the thing to go over to Bradley's and lunch in the open air, and it is here that some of the smartest luncheons are given. During the course of the evening, every one in society and sunburn and pearls, may be seen at Bradley's, for one must dine, you know, and it is smart to dine at Bradley's. However, unless the magic password is known, the Palm Beach guest will never see the promised land.

Lunching on Bradley's veranda is wonderfully like lunching on Ciro's terrace with the Mediterranean only a stone's throw away; that is, it would be were it not for that peculiar, pungent, exhilarating breeze which blows in from the Atlantic ocean and does not blow in from the Mediterranean. Nowhere on the whole Riviera are such snappy air and such pretty women to be found as at Palm Beach.

### WHO WEARS WHAT

Two of the prettiest gowns that were worn at Bradley's a few evenings ago were of orchid satin and tulle. Mrs. Sydney Breese wore the orchid shades becomingly; her only jewels consisted of hoops of diamonds in her ears. A smart frock of orchid satin is shown in the sketch on page 30. The scarf of tulle drawn about the shoulders half hid the fact that the bodice had no shoulder straps; I am sure that it was held in place by strips of adhesive plaster. There were many frocks of emerald taffeta on this evening and many of black tulle and jet.

Mrs. William Thaw's frock was of black satin and beaded net. She wore a cloak of purple velvet and gold brocade. Her hair was drawn low over her brow so that it hid her forehead, and a rope of pearls gleamed through the black tulle scarf which was around her shoulders. Mrs. George Widener's frock was of black tulle; she wore a long rope of pearls, and her earrings were of large black pearls.

### SWEATERS AT ALL HOURS

Oddly enough, sweaters are worn with frocks of white silk, as well as with all other frocks, and dainty enough are the little affairs of knitted silk that as sweaters hold such an important place in Palm Beach wardrobes. The silk sweater has been passé in Deauville for eighteen months, but it is being worn here. All sweaters are long enough to cover the hips, and all are made with pockets; skirts are also pocketed. Separate blouse coats of heavy crêpe de



*Miss Cordelia Biddle, whose engagement to Mr. Angier Duke was announced recently, was the cynosure of all eyes at a dinner for some of her friends at The Breakers*

*At a dinner given at The Breakers, Miss Mary L. Duke wore a pretty frock of azalea pink tulle widely girdled with silver and finished with a saw-tooth hem over lace*

Photograph by the International News Service



*If one neither swims, flies, nor wheels, one—walks in the sand, a little but not much—as Mrs. Sydney Breese and Mr. H. Lewis are doing (left)*

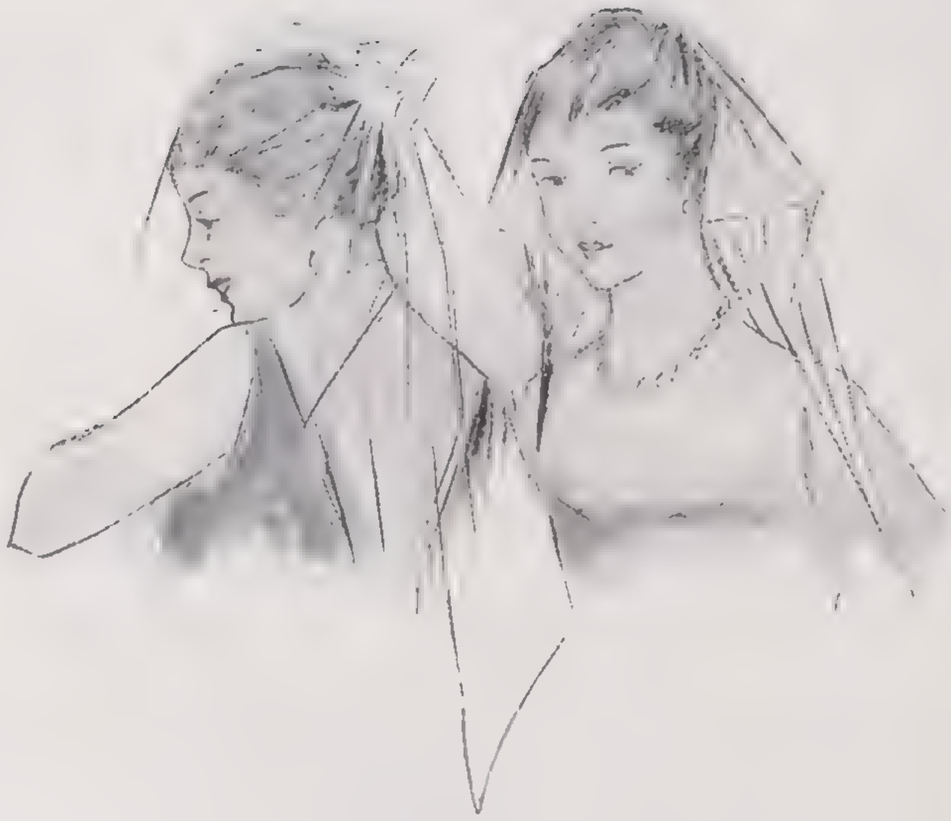
*Whatever a smart woman wears, she wears a sweater, like or unlike the one Miss Hope Beale of Philadelphia wears; Mr. Maurice Roche is "also present"*

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*Sniffed a dowager: "Their frocks clear their ankles by five inches, and they tie their hair with shoe-strings." But she was old as the oldest cocoanut tree at Palm Beach and her ankles and her hair were not becoming to her*



*Nobody wears a hat during moonlight; everybody tucks a bit of tulle into her coiffure and looks so much like a bride one might be forgiven for kissing her*



*To the subscription supper-dance given under the direction of Mr. Lawrence Durant, Mrs. Edward B. McLean came covered from shoulders to the hem of her becoming frock in an ermine cloak trimmed with black fox*

Chine in bright colors made with pockets and sashes are especially smart. Every woman's wardrobe boasts several silk sweaters or blouses of brilliant colors; the daffodils of Sheba were pale in comparison to them. There are vivid yellows, Chinese blues, emeralds, and geraniums, and lovely soft shades of pale blue and pink. Miss Cordelia Biddle wears white, or the pastel shades. Miss Evelyn Burden affects black and white stripes. Miss Edith Mortimer favors yellow and Miss Matilda Bigelow prefers sulphur. Miss Hyde wore white when she won the golf championship a few days ago. Mrs. Henry Carnegie Phipps wears peachblow, and Miss Mary L. Duke wears a crêpe de Chine



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*Miss Cordelia Biddle, the daughter of Mr. Anthony J. Drexel Biddle of Philadelphia, and her fiancé, Mr. Angier Duke, to whom she will be married on April 28*

they dubbed the black and white combination which has ever been dear to the Parisian, but this year they have out-Frenched the French. Suffice it to say that every boot, shoe, slipper, and sandal for day wear boasts two colors. The "coolie" hat is very popular. It is a large, flat sailor with a low crown, and is made of two layers of chiffon. The brim, which is also of two layers of chiffon, is wired only in the edge, and, instead of drooping, as one might imagine it would, it stays perfectly flat and quivers with every motion of the wearer's head. The one shown in the sketch at the right of the group at the bottom of page 30 is

(*Continued on page 128*)



*She put on her new pink bonnet with the long strings on it and went to an out-of-doors supper-dance—and kept it on till the dance*

blouse of vivid Chinese blue most becoming to her.

Sweaters are still worn at half past five at the *thé dansant* in the Cocoanut Grove, and very pretty they look in the rosy glow from the electric lights that are festooned from tree to tree. The grove has a rather foreign look, although I can not honestly say that I ever saw cocoanut trees springing up through dancing floors in other countries. However, there are many tables scattered about under the trees, and they call to mind the celebrated cafés in the Bois, with this exception: here the tables are placed on the turf and boast snowy linen cloths, while in France the little *guéridons* always rest on freshly strewn pebbles and are guiltless of linen.

HAILING THE MAGPIE SHOE

It is not so many years since the Americans turned up their noses at the "magpie shoe," as



*Mrs. George Widener at Bradley's wore black tulle and black pearls, and a low coiffure with a fringe on her forehead*

# THREE DŒUILLET INTERPRETATIONS OF SPRING



*A lissom summer frock is this, which takes occasion to feature Dœuillet's fondness of this season for lace gowns over black satin slips. Deep cream lace is hung loosely for a skirt, and a Nattier blue ribbon weighted with close pink rosebuds falls over the cascade of lace at the right. A big boutonnière of pink roses accentuates the surplice collar-line*

*Short flaring skirts are typical of Dœuillet's dresses and in the one below quite a surprising bit of slim ankle is shown. In the brick red satin frock, the blouse of brick red satin every inch, save the gold-embroidered bands, emphasizes the edict of opaqueness*





*Though chary, as a rule, with military suggestions, Dœuillet braids and buttons this gray cloth suit right doughtily in gray. The jacket is fitted in, though rather unwillingly it seems, at the waist-line, and, although compared to skirts of recent seasons this skirt is prodigiously full, it hangs demurely straight. The blouse is of sheer white muslin*

# BERNARD DECISIONS AS TO TAILORED SUITS



*The varying width of flare sanctioned by the Bernard tailored models reaches the most conservative point in a suit of dark blue cloth which also, adroitly filling a double rôle, contrives to advocate both the Eton jacket and the very long coat. The collar is very high in back and slightly low in front, and the coat is fastened with gold buttons flanked by bits of yellow and red embroidery, and opens in a very wide V from the lowest button, showing a short vest of yellow cloth. Bits of embroidery in yellow and red also appear on the Eton jacket section and beside the buttons on the cuff*

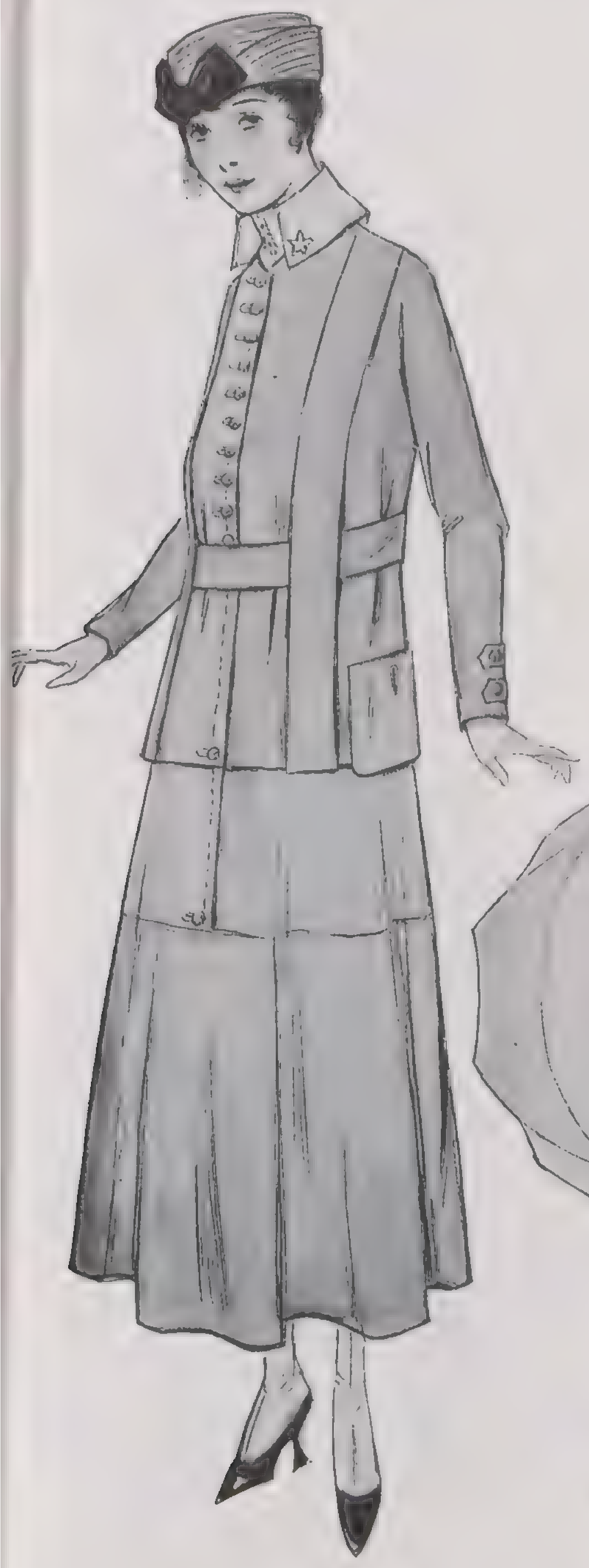


*The width to which a flare may be allowed to follow its inclinations in a model which makes no pretense of conservatism is made apparent in a suit of woolen material, checked in red, black, and tobacco brown, the destination of which may be guessed from its title "Riviera." The body of the coat is easy-fitting, but an illusive effect of closeness is given to it by the extreme width of the side flare of the coat skirt and the still greater width of the side flare in the extremely short skirt. Buttons are the only trimming and there is a mere line of belt placed by Bernard at the normal waist*



*The severe simplicity of the tailored suits of this season is combined with something of the softness of last year's tailored models in a silk suit made of beige "casimir de soie." Effective use is made of wide soft revers which extend across the narrow belt, where they are caught by buttons, and increase in width until they reach the bottom of the coat skirt. The moderately flaring skirt is attached to a hip yoke and is of the accepted shortness. Beige silk buttons are the only trimming, and the high collar is conspicuously absent. With this suit was worn a very plain white silk blouse*

# JENNY VOTES THRICE FOR THE FLARE



*The "velours de laine" suit in burnt orange, which is given by Jenny the cognomen, "Prince de Gales," proudly bears patch pockets set low, straps on the sleeve, wide box plaits, a belt confining slight fulness at the waist-line, and latest pride of all, brass buttons. The skirt flares slightly, since it is cut with a flaring section at the lower half of its short length. After buttoning high, the blouse collar of dull blue linen turns down emphatically and is starred with embroidery in the corner; and it is a most jaunty top to a coat with the military air*



*It is a question which is the most interesting feature of a long dark blue satin coat; the gold buttons alone are attractive, the gracefully cut skirt makes the coat unlike other models, the clever artistry of the maker is known by the seam under the stitching across the bust, and the gold star embroidery on collar and cuffs is one of the latest predilections of fashion; but more winning than any other factor, is the becomingness of a Jenny model. Few long coats are as appropriate, in material and design, for warm weather wear as is this long one*









*Fetching, from the first turn of the collar to the last ripple of the skirt ruffle, is "Estafette," a charming creation of Jenny's. Dark blue serge is finished with black braid, even on the edge of the hemless skirt, and a shortened gore inset into the front of the skirt permits the addition of an audacious white muslin ruffle, which is repeated on the short sleeve. Black taffeta fashions the girdle, while a black satin underbodice takes a row of strass buttons and is the background for the white muslin gilet embroidered in white and metal, like the collar above it*

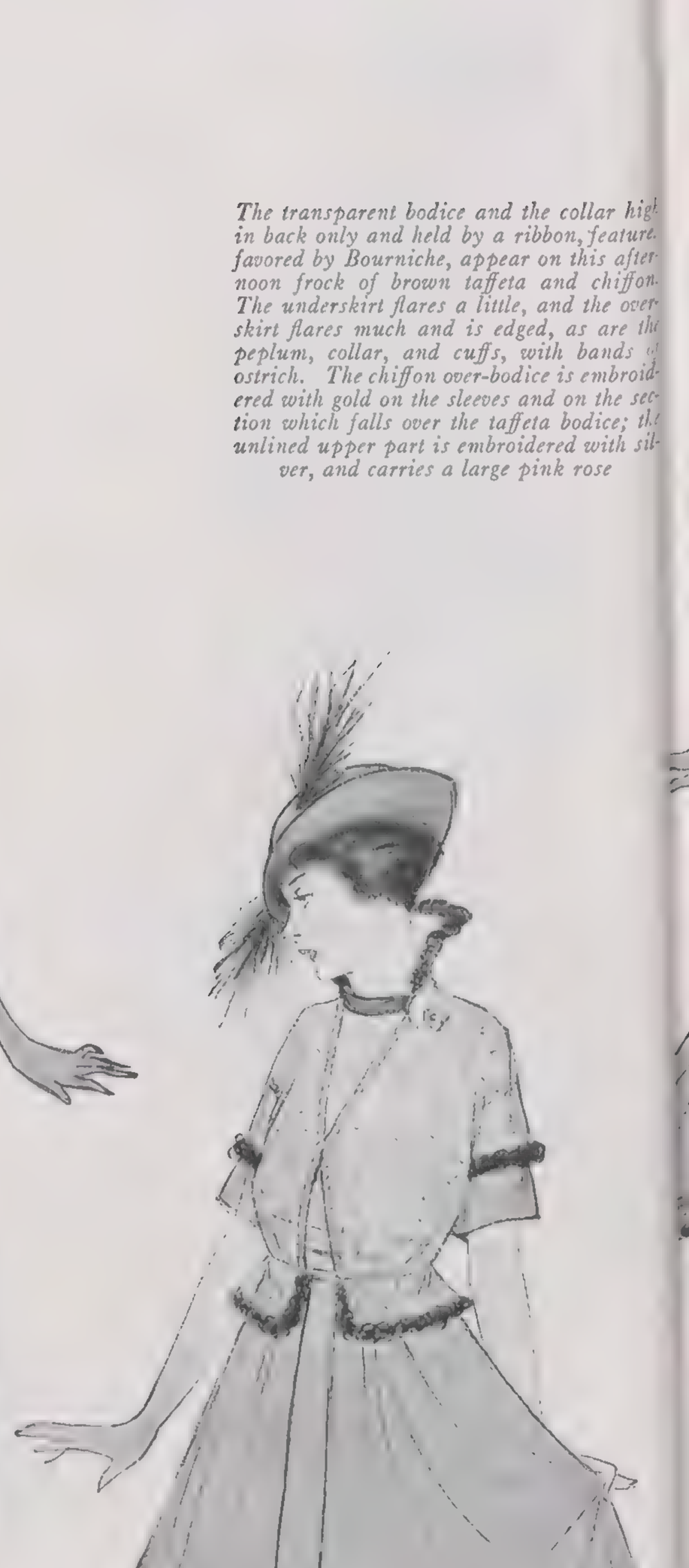
# AS BOURNICHE SEES THE GOWN FOR SOCIAL EVENTS



*Glitter of rhinestones and glow of color lend gaiety to a cerise satin dance frock with skirt many yards wide and many inches off the floor. The full skirt is drawn close at the hips by a shirring and is further flattened by a long tab of rhinestone embroidery on the left hip. Cerise tulle forms a filmy yoke and sleeves and the collar is fitted in by two bands of rhinestone embroidery and topped by a fringe of ostrich. A fan-shaped coiffure ornament of cerise tulle with rhinestones completes the costume*

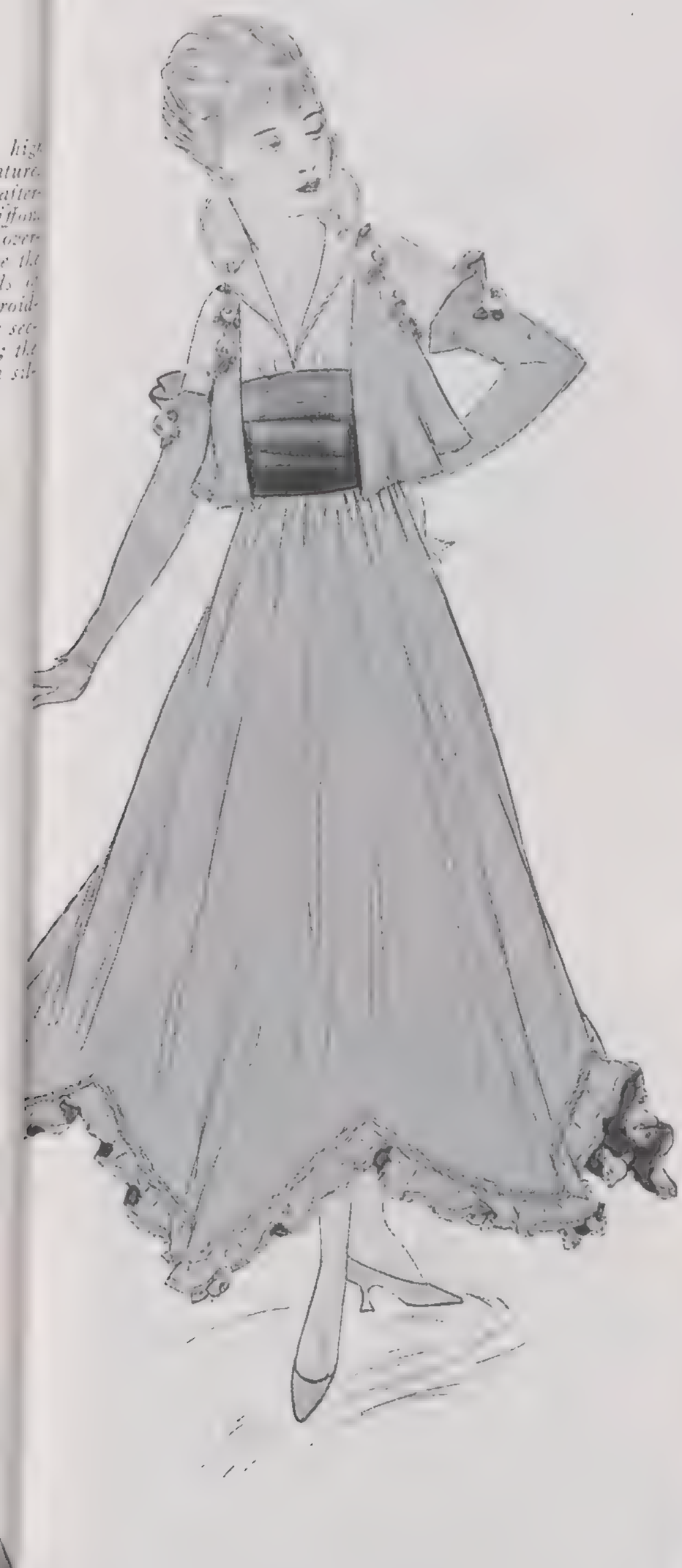


*A transparent pretext of yoke and sleeves marks many of the Bourniche models, and on none is more charming use made of it than in this evening frock of black tulle and satin. Bodice and long sash-end are embroidered in rhinestones, and the collar, high in back only, is held by a black satin band which crosses the front. The skirt consists of a pointed black tulle skirt and a straight tulle skirt, both very full and flaring, over a rather straight black satin underskirt edged transparently with black lace*



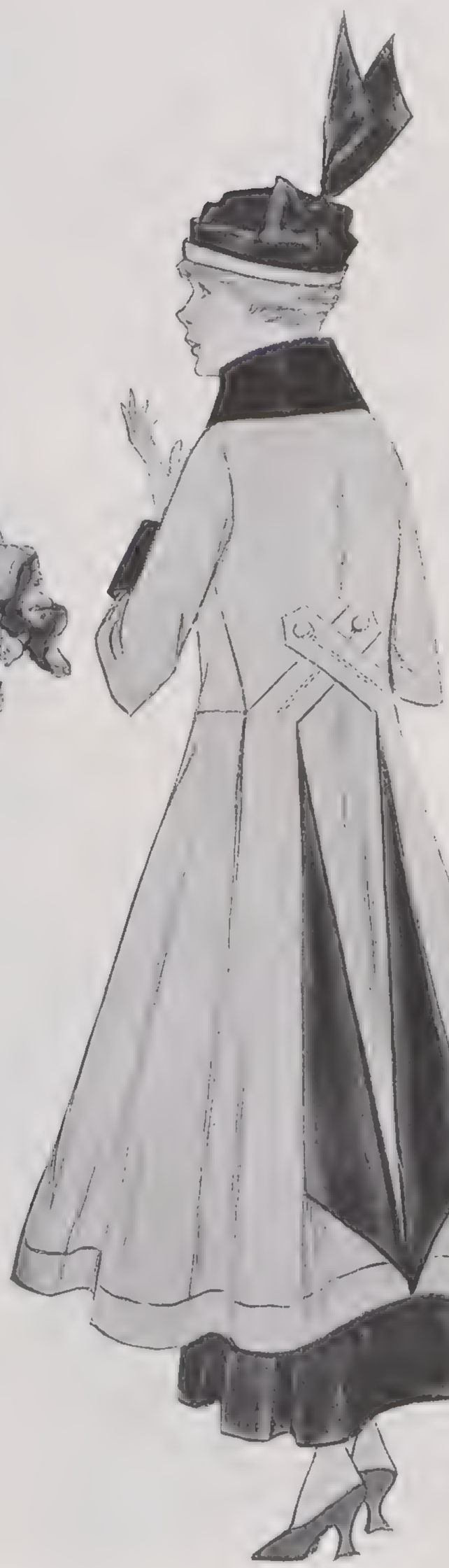
*The transparent bodice and the collar high in back only and held by a ribbon, feature favored by Bourniche, appear on this afternoon frock of brown taffeta and chiffon. The underskirt flares a little, and the overskirt flares much and is edged, as are the peplum, collar, and cuffs, with bands of ostrich. The chiffon over-bodice is embroidered with gold on the sleeves and on the section which falls over the taffeta bodice; the unlined upper part is embroidered with silver, and carries a large pink rose*

# T PAQUIN FITS THE WAIST AND FULLS THE SKIRT



*hile she does not actually end the sleeve above e elbow, Paquin gives here a convincing imitaion of doing so. Skin-tight sleeves of changeble taffeta shaded like spring bluets begin at the rrist and end in a rose and a fan-like flare above he elbow; they are supplemented by upper leeves of cream chiffon like the yoke. A flyaway ittle jacket of the taffeta weighted by bead roses nakes a feint at concealing the wide girdle of eranium silk. The last and most surprising hing about this model is that the skirt is — ined; yes it is, lined to above the knees with eranium silk with roses just inside the ruffle*

*The long coat, which was in the beginning, is now, and ever shall be an intrinsic factor of the wardrobe, is a ready proselyte to the cause of combining materials, a cause which occupies the partizans of fashion no little this season. In the model below, which indicates the degree of snugness at the waist-line which stands for trimness without restraint, black satin is generously combined with white cloth. Lest the black and white prove too level in interest, two gold buttons are set to glint against the tailored tabs at the back*





*Paquin does all sorts of charming things with the early Victorian skirt; in "Greuze," a frock of mandarin yellow taffeta, she tops it with a little U-necked bodice and creates an affair for all the world like the frocks worn by little Dresden china maids. Nattier blue velvet ribbons are where they will do the most good, and nosegays of blue roses, silver berries, and green leaves bob blithely where they may. There is a yoke of gold gauze barred with blue ribbon. The natural accompaniment of a Dresden maid is not lacking, for a tiny fan designed to fit the dress is of blue gauze with sticks of amber shell*



Photograph by Earle Harrison

*A scene from the business district of Monte Carlo, which this season is devoted to the business of war relief instead of its usual business of pleasure*



Photograph by Swaine

*Lady Watts, who is prominent on the Riviera, is a Belgian, and is the wife of Sir Philip Watts, adviser on naval construction to the British Admiralty*



*Mrs. Dulany Hunter (at the left of Dr. Rumpelmayer), the wife of the American consul at Nice, with the staff of nurses of her American hospital*



*One of a series of Red Cross picnic luncheons organized by Lady Watts is this "chez Ernest" in the "Jardin Public" at Nice*



*A familiar landmark of the Riviera is the white triangle on the wall of rock which marks the frontier line between France and Italy*

**CHARACTERS AND BITS OF STAGE SETTINGS FROM THE LENTEN DRAMA ENACTED ON THE RIVIERA**

# DUTY BEFORE PLEASURE AT MONTE CARLO

## With the Savoir-Faire Which Makes of a Necessity a Virtue, the Riviera Casts Off Her Reputation for Folly and Turns Her Unaccustomed Fingers to—Knitting

THE mooted question as to whether the Riviera would, or would not, have a season this year, is answered; the season is here. We are in the midst of everything. People have come in numbers, and many, if not quite all, the familiar faces are to be seen at the familiar haunts. Ciro's, on the sunny south terrace of Galerie Charles III, is filled with an animated throng at the luncheon hour, and, later in the afternoon, all the smart tea places, the Hôtel de Paris, the Metropole, and Rumpelmayer's are well filled. At the Sporting Club many of the usual habitués are to be seen before dinner, that is, between six and eight o'clock, and the bridge rooms, which were organized last year, are always well patronized.

Yes, there is a season, but it is different. For instance, who would have dreamed last season, when everybody was running about madly tangoing and teaing and dining, that this year the friends and acquaintances with whom they danced and dined and teaed would be exerting all their energies in founding private hospitals, each after her own particular fancy? Who could have foreseen that the tango, after having staunchly withstood attacks from pulpit and press alike, would be slain with—knitting-needles?

### THE THEN AND NOW OF MONTE CARLO

The great difference which exists between this season of 1915 on the Riviera and all seasons which have preceded it, is the early hours. The Sporting Club at Monte Carlo, which in the halcyon days knew its best hours between midnight and four in the morning, now closes its doors at—eight o'clock in the evening. The smart set has something else to do besides while dull time away. Many members of society now have private hospitals of their own to look after, or, at any rate, are helping friends run theirs. So they must be up early, for their wounded protegées are waiting for the morning cup of coffee, or, more seriously, perhaps, to have their wounds dressed.

Among other tasks for helpful hands there are those of the workrooms where garments are being made for the soldiers in the trenches, and for the poor at home, the little children whose fathers are fighting at the front. Every smart woman belongs to some *ouvroir* (workroom), and devotes her morning hours to this work; she either goes to the headquarters to work or else works at home as swiftly as her fingers can fly.

As for knitting, knitting has become the pastime, not to say passion, of the hour. No smart woman attends any sort of tea or bridge without taking along her *sac à ouvrage*, and the indispensable sock, or mitten, for a pattern. The more hideous the sock and the more homely the woolens the more satisfying seems to be the effect in this gay and diligent company.



Photograph by Earle Harrison

*In common with the Casino, the famous little church of Monte Carlo bears the coat-of-arms of the Prince of Monaco. Whether this bond between them will get the Casino past Saint Peter, or whether the Casino will take the little church along to—well, along—remains to be seen*



*Mr. and Mrs. C. N. Williamson, whose book, "A Soldier of the Legion," was running on the presses when war was declared, opened their villa on the Riviera this season. Mrs. Williamson is now in America*

### A GRACIOUS VIRTUE OF NECESSITY

Those who have come to the Riviera this winter have done so in many cases because they have turned their homes in the north into hospitals or *ouvroirs*. For the same reason, most of the habituées who usually take villas are living in the hotels this season; they have loaned their villas to be converted into convalescent homes for officers or soldiers. Many women who have not the strength to give their active services, give an equivalent in money which is used for the equipment of these private homes for hospital use.

The Grand Duchess Anastasia of Russia, not content with having given up all her German titles, has turned over her magnificent home at Cannes, "Villa Wenden," to be used as a home for convalescent officers. It is under the distinguished direction of Princess Jean Ghika (née Singer). The Grand Duchess, who is one of the best-known and most beloved of the royalties who come regularly every year to the Riviera, has done all this to show her sympathies for the

(*Continued on page 122*)





*Mrs. Ralph M. Townsend, Mrs. Norman McLoud, and Mrs. Percy Madeira in—well, in costume. Mrs. Townsend, on the left, tied to her tiny cap a float of balloons—a head-dress which was designed for a fancy-dress costume for Vogue*

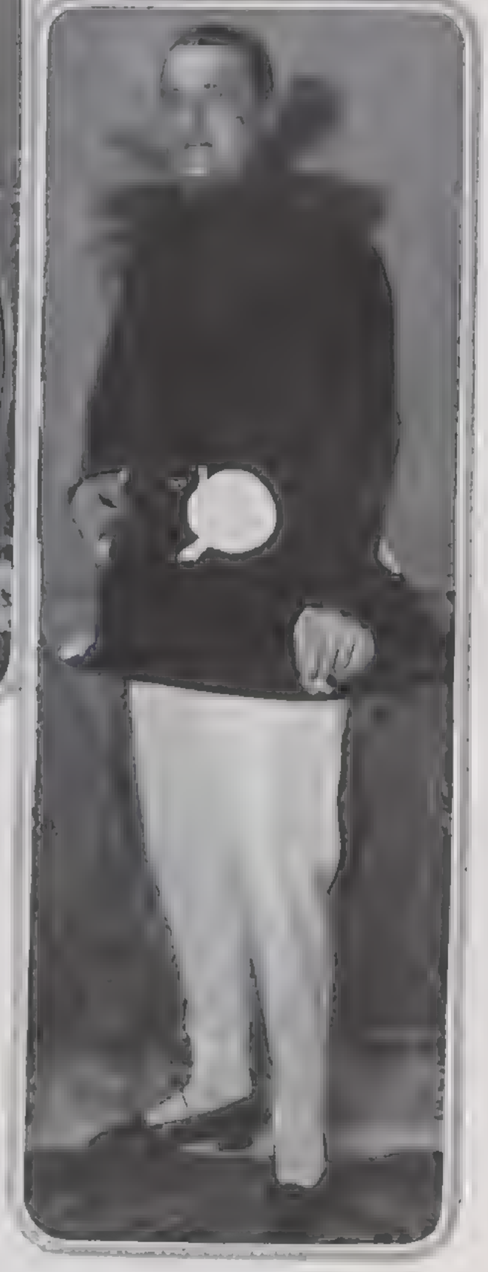


*Mr. Marshall S. Winpenny had for his costume-partner in the Philadelphia Bal Masqué, Miss Anna B. Gilpin, daughter of Mrs. Washington H. Gilpin; and in a checked satin, trousered skirt she made a most frolicsome harlequin for her partner*



*Miss Mary V. Green, stepdaughter of Mr. David Lewis, and Mrs. Warren Walker were in Boy Blue costumes that gave them an immense advantage in the scramble from the maze of streamers that unexpectedly entangled the fox-trotters*





Photographs from Reily & Way, Phil.

*Miss Marie Louise Wanamaker, daughter of Mr. Rodman Wanamaker, and Miss Mary Brown Warburton wore replicas of costumes worn by the Viscountess de Sainte-Croix and Madame Maurice de Wendel at the pearl ball given in Paris before the war by Princess Jacques de Broglie*

*Mr. J. R. Evans Roberts came as himself, Mrs. Samuel K. Reeves, for whom was given one of many dinners preceding the ball, came as a belle of grandmother's day, Mr. Howard Pancoast was a very tall Pierrot, Mr. Charles Harding was—almost—in full court dress, Mrs. C. C. Francine was a medieval maiden, and Gustave A. Heckscher was an Old Gentleman of the Black Stock—and all were as merry maskers as the ball boasted*

*Mr. E. L. Blabon was, as to white satin trousers, the "Good-bye, girls, I'm through" hero of "Chin-Chin"; at the top he was pure Elizabethan in black tulle; and his coat was a Poiretesque minaret in black velvet and white apples*

**AT THE BAL MASQUÉ A THOUSAND PHILADELPHIANS AND THREE HUNDRED VISITORS DANCED AWAY THE PHILADELPHIA SOCIAL SEASON INTO A NINE O'CLOCK BREAKFAST**

# AS SEEN *by* HIM

## Meditations for Whom It Concerns and Does Not Concern, on Why Society Has Its Dinner Served When—As to the Word Damn, Mrs. Grundy Says "Thumbs Up"

HERE we are in tulip time again; the poets are singing of spring, but the most of us have left spring behind in the southland. There is only a promise of good things for the future here, and a meager promise at that. As for us who have left the south, we are snatching a brief town season of weddings and belated dances between the passing season and the time for establishing ourselves in the country, or otherwhere, for the summer. And as for our plans for the summer, they are confused indeed.

Despite everything that can be done to make the best of bad matters, the London season will be but a mockery with so many people in mourning. This calls to my mind the fact that the English periods of mourning are short, and I am glad to note that in this, as in many other things, we Americans are adopting the English fashion. In England, mourning for a parent is worn twelve months. Of this period, black is worn for eight months, and during four months half-mourning is worn; the periods of wearing mourning are the same for a son or daughter as for a parent. For a brother or sister, mourning is worn for six months, for an uncle or aunt three months, and for a first cousin six weeks. The English widow's mourning is worn for about eighteen months, but crape is worn nowadays only as a trimming, and even in this form, it is discontinued after about six months; some widows do not wear crape at all.

### ENGLISH PERIODS OF MOURNING

The English rule as to the wearing of mourning hatbands extends to all the men of the bereaved family during the period of mourning. Only widowers wear black clothes. The custom of wearing a black band on the sleeve applies only to those who wear military uniforms, and to servants. Servants, both men and women, are put in mourning on the death of the head of the house, and are kept in somber garb during the period that the family wears mourning. In England, people in mourning often go in general society; a widow, for instance, remains secluded for three months, but after that time she can visit relatives and intimate friends. Indeed, after three months, she may begin gradually to go into society, but she may not go to balls and dances until after the first year of her widowhood. While in mourning for a parent, a son, or a daughter, the period of seclusion is six weeks; one may go to dances after six months. For a brother or sister, the period of seclusion is three weeks.

The rules of court mourning apply only to persons connected with the court, or to those who attend courts, levees, state balls, state concerts, and other such functions. So far the casualties of the war in English royal families have been few; in fact casualties have been confined to members of the German princely houses, many of whom, however, are related to King George and Queen Mary.

I do not know, at this time, what would be the effect of the death of any member of the family of the Kaiser upon the British court. Formerly there would have been state mourning, but relations are so abnormal now that one could scarcely say what degree of mourning would be evidenced. In Germany, where the Kaiser and his sons have taken a most active part in the war, the question of Germany mourning for relatives with whom Germany is at war, relatives with whom she is doubly and triply related, is an extremely difficult one. We hope it will not arise.

### MAKING THE BEST OF BAD MATTERS

I have not seen the announcements, but I have no doubt that every effort possible will be made by the English court to make London as attractive as possible this spring. Débutantes must be presented, war or no, and Spartan courage must be practised, no matter what the heartache. The English and the Germans can be trusted to put up a brave front, Vienna will be as coquettish as possible, and Paris—has Paris not already given evidence of its wonderful bravery under fearful stress?

I can remember that in the days of the so-called Spanish war, the degree of excitement in New York was fearful did so much as one cannon boom in far-away Manila, or, peradventure, were there a skirmish in offshore Cuba. Still, we can have small idea here of how truly exciting a battle at our very front doors would be. When we think that even now the line of battle is only as far from Paris as, perhaps, Wilmington, Delaware, is from New York, we get the correct perspective. Allies and Germans and Austrians, alike, are amazed at the agitation in New York, thousands of miles away from a front and in a neutral country.

They take things calmly over the sea, it seems. Indeed, I have no doubt that the Americans who go to England this spring will have a very good time. There will be charity fêtes, upon which they can spend just as much as they could spend in any other way, and war-relief work will be an excellent opening wedge for those who have social ambitions; they will be able to hobnob with royalty and the peerage in the most intimate manner—and possibly to find mutual interests.

### RUNGS FOR THE CLIMBER

There were many social aspirations realized during the Boer War, and an open purse at this time, the endowment of a hospital ship, say, might work wonders. The Continent may not be as alluring socially this spring as is London. Paris will be quiet, but there is a community of interest in the splendid relief work done there by Americans; also, be it remembered, there is one set in Paris to which an entrée is most difficult—its leaders are charming New York women who have lived in Paris for years—but through relief work the door is just a bit ajar this spring.

Owing to the rigid court etiquette, social preference in Austria has heretofore been practically impossible for aspiring Americans, and Germany and Russia have been scarcely less difficult. In Berlin, it is true, there is a set of musical people which has a predilection for our American people, but the American women who have married into the German nobility have become thoroughly Teutonized, and there can hardly be said to exist in Berlin an American "colony" or "set."

In Dresden and Munich conditions have been very different from those in Berlin. In Munich the court is most kindly disposed to Americans, and Munich is a bit too far removed from the seat of war to make matters as uncomfortable there now as they are in the German capital.



### MRS. GRUNDY SAYS "THUMBS UP"

Mrs. Grundy has been in an especially changeful mood, it seems, of late seasons. I have had several questions put to me just recently in regard to her mandates. Two questions particularly have impressed me. One is in regard to the proper dinner hour; the other is in regard to the use by the fair sex of certain "swear words."

Ever since I was a child, seven o'clock has been the New York hour for informal dinners. For formal dinners, it was once half past seven, then it was put up to eight. These past few winters many formal dinners have been given at half past eight, and there was a suggestion to "go to the limit" and make it nine. Naturally, those who dine at nine have no plans for the play or opera; the dinner which is set for that late hour is always one of fifty, sixty, or more, people, and it lasts until half past ten, or nearly eleven. However, the nine o'clock dinner hour has not yet been a success, and has only been tried as an experiment.

In London, the matter of the dinner hour is different. The people who give dinners in London during the season—I mean who give formal dinners—rarely have the same restless idea of rushing on to something else which Americans often have. As a rule, London theatres begin at half past eight, but there is generally, if not always, a curtain-raiser, and this gives the late comers an opportunity to be late without indecorum. In Paris, there is a one-act play before each regular performance. Marie Tempest tried such a one-act play here this winter, and several New York theatres have made the experiment, but the American public does not seem to care for this species of theatrical hors-d'œuvres.

English royalty, when at Windsor, dines at nine o'clock. When at Buckingham Palace, the hour, I believe, is a bit earlier, but it is seldom that the King or Queen goes to a London theatre or to the opera, except as part of a prearranged plan; in such cases the dinner hour is changed, and there are modifications all around. Although royalty is very punctilious about appearing promptly at dinners, still it is a bit lenient at times, as it is understood that after royalty arrives there can be no other guests seated, hence leniency is kindness.

### LOOSING A WOMAN'S TONGUE

As to swear words, I believe some clergyman has said that swearing is allowed, especially on golf-links. In the first place, we must decide what words are swear words. There are certain things which are profane, and which are supposed to be an offense against the seventh verse of the twentieth chapter of Exodus, but there has been much dissent as to what that verse means.

The name of the Deity, used lightly, is shocking and vulgar, and yet the French say "Mon Dieu," on every occasion and the Germans lose no opportunity to say, "Ach Mein Gott." In these expressions there is not the least irreverence. When "Pinafore" was first sung, many people did not see the satire in Gilbert's making a crime of the use of the word "damme," or "damn." Now, theologians say one can not condemn to everlasting punishment an inanimate thing or an animal, so what is the harm of right roundly "damning" a chair?

Considered from a point of good taste, perhaps, the use of the word damn may be open to criticism, but there is no real harm of it. It sounds wicked, and women think it is attractive and piquant; they like to be thought daring. It does not mean anything, and it is a safety-valve; some of the most charming women in New York society do not hesitate to "damn"—and they are as harmless as doves; I fear the other kind much more.



Photograph by Baumann, Court Photographer

**MISS MARY CASS CANFIELD**

*In this quaint costume, Miss Mary Cass Canfield, the daughter of Mrs. Frank Gray Griswold, took the part of a débutante of the thirties in a cameo tableau, one of the novel features of the fête given the past winter at the home of Mr. Clarence H. Mackay, at Roslyn, Long Island, for the benefit of the Nassau Hospital. In the recent carnival called "Le Jour Férié," which was given for New York charities by the Junior League, Miss Canfield danced in the gavotte, one of the most picturesque of the dances*

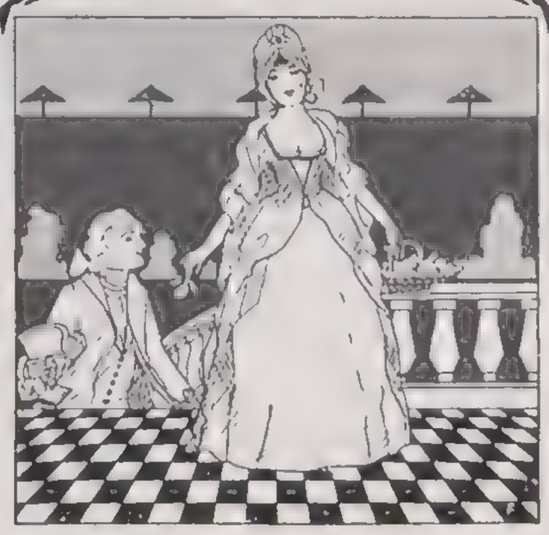
# THE WAY OF THE SUPERCRITICAL IS HARD

## A Warning lest the Business of Detecting Defects Cause a Toad to Hop Out Every Time a Critic Opens His Lips

A SMALL boy took a familiar ride in the company of a highly critical stranger, who saw much to condemn on the way. Upon reaching home the lad said, in the tone of one who has seen the light, "I never knew before there were so many ugly buildings along that piece of road." Thus it is too often with the critic, of literature, of architecture, of art, and, above all, of the home; he opens our eyes to ugliness rather than to beauty. Iago, who was "nothing if not critical," is the extreme of this type, a domestic critic who saw moral beauty nowhere, and scented impurity in the sweetest places. Like those malicious gossips to whom all news is bad news, these critics have eyes only for the sordid, the unsymmetrical, the discordant. To be the first to proclaim the defects of a new building, or the flaw in a fine character, gives them a sense of superiority. When three or four such hypercritical folk are gathered together, they fairly outscream one another in their eagerness to announce a newly discovered fault in man, beast, building, picture, or landscape. Once such a spirit has taken possession of one, every form of beauty or excellence is poisoned, not only for the critic himself, but for all within reach of his voice and influence. For him, the loveliest thing in the world is ugliness, and having begun his critical career, perhaps with intent to cultivate his appreciative faculties to the highest sensitiveness, he ends it cursed with the inability to see even the beauty that is patent to all but the dullest.

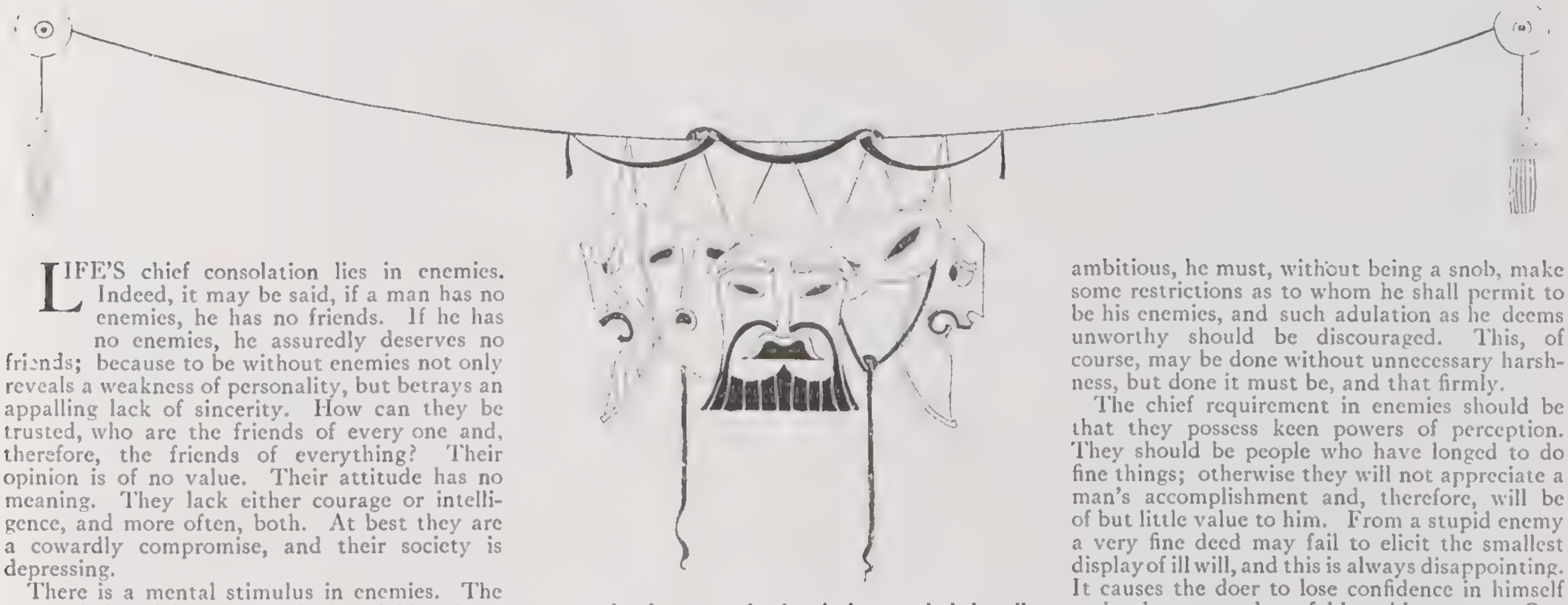
A GIRL who had been subjected to pretty sharp and almost constant criticism at home, returned from a long visit among strangers, and announced, with genuine surprise, "You know, they said I had a sweet voice." The domestic critic, eager in the pursuit of perfection for wife, husband, or children, is apt to distribute praise and blame in the proportions of Falstaff's halfpennyworth of bread to an intolerable deal of sack. The children of the domestic critic must go away from home if they would have their dress, speech, or manners appreciated. Such parents are painfully surprised to find that their children prefer the company of strangers to the domestic fireside, whereas the really surprising thing is that children continue to love and reverence those who seemingly have eyes only for their faults. However well-intentioned the hypercritical parent may have been in the beginning, it is the detection and correction of faults rather than the recognition and reward of virtues that give such a parent the keenest pleasure. To recognize goodness in another, even in one's beloved child, does not so sweetly minister to one's self-righteousness as to discover a defect. Many a woman, long accustomed to critical indulgence, comes down to breakfast three hundred and sixty-five mornings in the year tense with eagerness to find something that she may correct in husband or children. The morning when the man of the house refrains from all his masculine barbaric practises, and no child bolts his food or upsets her glass of water, is but a lost day for that woman. She rises from the table disappointed, and unrefreshed by the accustomed sense of superiority to her own household.

SHALL we then go through life in dull uncritical blindness to defects in objects of art and faults of human character? Hardly that; but there is a kind of petty, carping criticism that ministers mainly to the critic's personal vanity, and avails little in the promotion of excellence. To know that Colonel Shaw of the Saint Gaudens statue rides on the wrong side of his negro troops helps us not in the least to appreciate and enjoy the magnificent masterpiece of Saint Gaudens's. "Do" rather than "don't" is an effective aid to the youth who would learn the almost incommunicable art of writing the English language with clearness, force, and charm. Hermia playfully says to Leontes, "One good deed dying tongueless slaughters a thousand waiting upon that," and adds that a kiss is a more efficient incitement than the spur. The secret of successful teaching and of domestic happiness is to ignore many faults and errors, and to give generous recognition when the child in the home or the school has done well, or at least has done his best. When a child habitually has a defensive or defiant air in the presence of his elders, we may be sure that domestic criticism has been overdone. If it were possible to guard a child from the sight of ugly works done in the name of art, and keep him surrounded by masterpieces, he would develop a far surer taste for the best than would one to whom the defects of crude objects had been constantly pointed out. The esthetic and ethical value of the horrible example has been much overrated. When the critic, domestic or other, finds his sense of the defective growing superacute, the time has come, if he would preserve his own moral and mental health, and remain a helpful guide to others, that he should look for the beautiful and excellent rather than for the ugly or the vicious.



# DE INIMICITIA—HAIL THE ENEMY!

## By the Reciprocal Action of Enmity and Glory, They Rise to Fame Who Wisely Choose "Friends for Their Good Looks, Acquaintances for Their Good Character, and Enemies for Their Good Intellects"



LIFE'S chief consolation lies in enemies. Indeed, it may be said, if a man has no enemies, he has no friends. If he has no enemies, he assuredly deserves no friends; because to be without enemies not only reveals a weakness of personality, but betrays an appalling lack of sincerity. How can they be trusted, who are the friends of every one and, therefore, the friends of everything? Their opinion is of no value. Their attitude has no meaning. They lack either courage or intelligence, and more often, both. At best they are a cowardly compromise, and their society is depressing.

There is a mental stimulus in enemies. The man of forceful spirit and deep-laid talents would often be tempted to seek shelter from the storm of popularity and shirk the burden of acclaim which his genius forces from the *claqueurs*, were it not for the unerring envy of his enemies. With the delicate sense of the gifted setter, they scent his qualifications for success, and unrest stirs among them; they show ugly tempers, gossip unguardedly with an alarm that grows too visible, and then the poor man of talent is driven from his tranquillity to tempt the strength of his hidden powers. By the sheer force of *inimicitia* he finds himself a statesman, an artist, a financier, a musician, or a man of letters.

### THE SUPERIORITY OF ENEMIES OVER FRIENDS

To the ambitious man, a host of thoroughly envious enemies, strong in spleen, vigorous in wrath and envy, but lacking in success, is the most valuable barometer of the rise and fall of his personal powers that he can desire. Friends may forgive his failures, and, so also, do his enemies. Friends also forgive his success, talents, and courage, but enemies never do, and therein lies the infinite superiority of enemies. And, besides, friends can not be trusted. They are given to flattery. They praise us even in our failings, and they see in us virtues which we do not possess.

When a man produces a finished piece of work of any sort and shows it to his friends, they may praise or condemn. What they say is of no final importance, but if his enemies do not at once point out some flaw or detect some hidden blemish, he may well be alarmed. He should review and reconstruct his work, for it must be very bad.

Just as in the drama there can be no well-molded character without a villain to support him, so in life there can be no Caesar without his Brutus. The man of personal power need put himself to no inconvenience in order to mobilize a well-organized corps of enemies. He simply persists in being himself. Of course he does not absolutely ignore their hostility. He may heave a stone, but he will not throw dirt, nor could he afford to do so. He might lose his enemies, and he knows too well that without enemies there is no success.

### CHOOSE THINE ENEMY

Great men exercise their keenest powers in choosing their enemies and, indeed, every one should cultivate enemies with delicate care. Never should a man have an enemy who is unworthy; that reflects upon the character. It requires a Gladstone to stimulate the envy of a Disraeli. He who would be famous must shun inferior enemies as he would a pestilence. Of course, at times, the temptation to permit the tribute of an unworthy enemy is strong, but in this thing a man's repuation is at stake. If he is ambitious, he must, without being a snob, make some restrictions as to whom he shall permit to be his enemies, and such adulation as he deems unworthy should be discouraged. This, of course, may be done without unnecessary harshness, but done it must be, and that firmly.

The chief requirement in enemies should be that they possess keen powers of perception. They should be people who have longed to do fine things; otherwise they will not appreciate a man's accomplishment and, therefore, will be of but little value to him. From a stupid enemy a very fine deed may fail to elicit the smallest display of ill will, and this is always disappointing. It causes the doer to lose confidence in himself or in the true value of his achievement. One might as well make a friend of such an enemy and be done with it.

On the other hand, there is no stimulus like that of a personal enemy of acute sense of appreciation and keen critical faculty. The orator would lose spirit and his creation would become a lifeless skeleton of words without warmth and without color, if his only inspiration were a calm sea of the assenting faces of friends. Were it not for the mental stimulus given him by the subtle atmospheric disturbance due to the miasma of his enemies, the fire of his enthusiasm would dwindle to a stage fright.

The staunchest friends often do not admire a man. His staunchest enemies always admire him intensely. It might be objected that there are certain persons who are not the friends of every one, who yet possess nothing admirable in their characters to which enmity might attach itself. That is quite true; but such people do not really have enemies. They simply are not liked. Real enemies are the sign of great merit. They do not cheer the lonely hours of those who are without courage or character. They are the reward and inspiration of great achievement, or great native ability.

### BENEFICENT MALICE

The earliest symptom of enmity is a bored, world-weary expression, aroused by praise of the envied one. Such an expression is, of course, a compliment, but it is not a tribute of the highest distinction. A man of spirit would not accept it as convincing proof of loyal enmity any more than a woman would accept a few bonbons or a stray glance as a final proof of devotion. A man of eminent parts may demand far greater sacrifices from a persistent enemy than a woman expects from a persistent suitor. It is when enemies go about gossiping with others, declaring abroad that "they say" this and "every one says" that thing of sweet malice about him, that a man is really justified in a feeling of importance.



*Were it not for the mental stimulus given him by the subtle atmospheric disturbances due to the misma of his enemies, the fire of his enthusiasm would dwindle to a stage fright*

These, of course, are not the final tributes to genius, yet when these are achieved, a reputation as a person of more than ordinary powers is secure, and the start to fame is made.

### MANY COMPETE, BUT FEW ARE CHOSEN

Ambition should not rest here, however. A man must strive by refining upon his powers and building upon them to arrive at such a point that there is competition for the honor of being among his enemies. That has been the case with all the leading characters of history. As soon as a man has achieved prominence through his genius, envious and muckraking natures try to contribute to his success by becoming his enemies. For this position many compete but few are appointed, and this is a matter that tests the powers of the true leader. Such as are only climbers are simply seeking to reflect honor upon themselves. They really have no honor to confer, and to countenance them as foes is injurious to the reputation already acquired.

Such a consummate artist as Disraeli in the game of winning enemies never makes that mistake. After several seasons of befriended failure in Parliament, Disraeli's finer spirit was aroused, and he proceeded to make some enemies. His selection confirmed his genius. He looked over the Tory side of the House and beheld men of solid parts but of no great distinction. On the Liberal side he viewed Gladstone, Bright, Palmerston, Cobden—the men of keen intellects and great power. At once he decided that they were worthy to become his enemies. They were men capable of provoking the finest powers of his biting eloquence. He attacked them, made them the butts of his two-edged sarcasm, lashed them with his wit, and became the brilliant leader of the Tories. Thus every man must elect his own enemies. The brave man elects them in profusion, the coward hesitates.



*I did not begrudge him a single friend, but how covetously I viewed his well-mustered force of enemies. They were the making of that man, and wonderfully did they work together!*



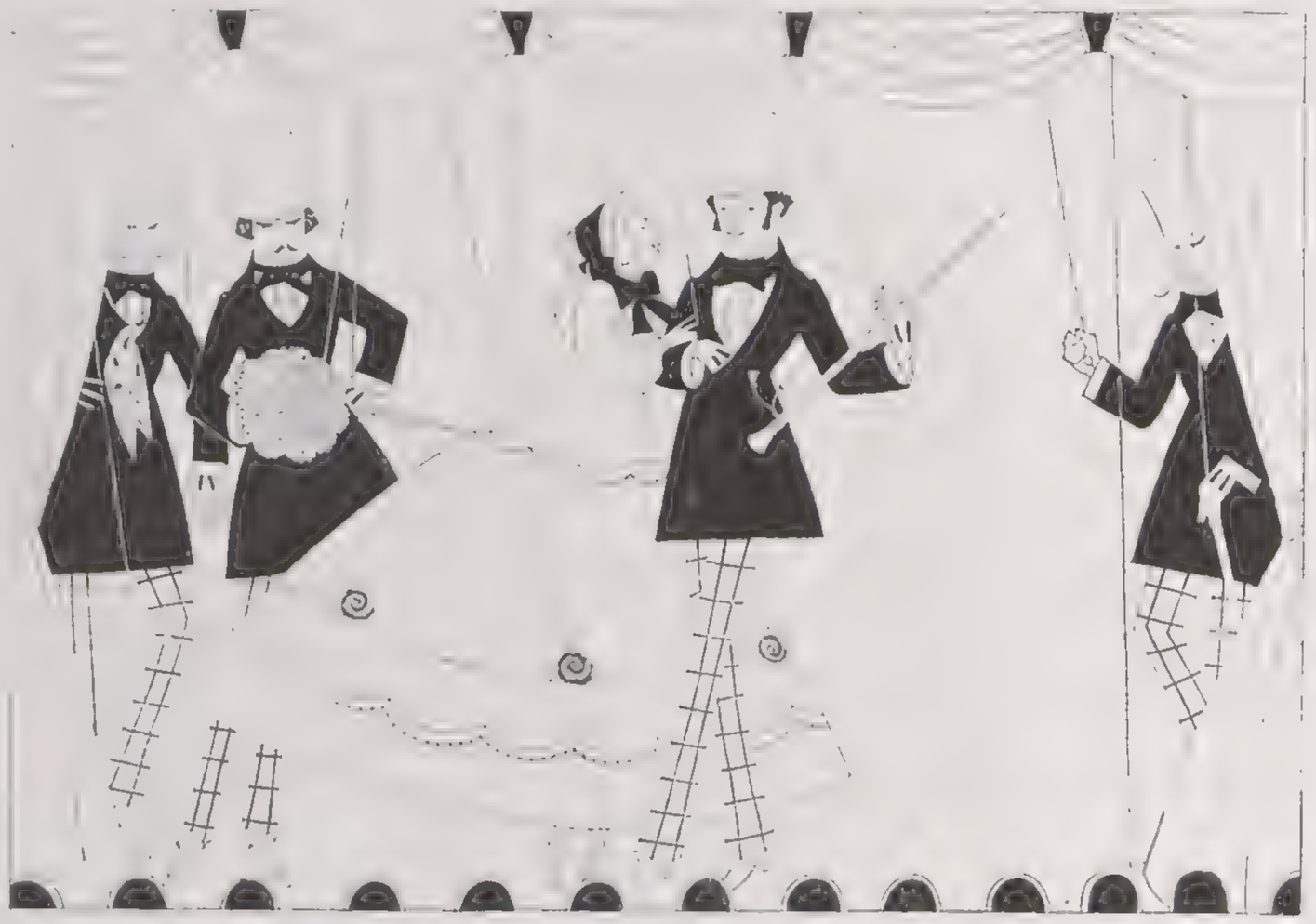
*Enemies offer the resistance that is so tempting to the forces of genius, and many a fiery leader has been forced to realization of power by the combined efforts of enemies*

### ALIENATING ENMITY

I once knew a man who had many friends. I did not begrudge him a single one of them. But how covetously I viewed his well-mustered force of enemies! They were wonderful. They were the making of that man, and how well they worked together! Such unity of purpose—for each religiously sacrificed his own selfish aim and his own time to the common end—or such unbending loyalty to each other and to the cause is seldom displayed, even in the most patriotic or devotional movements in life. He could never have achieved so much alone. He had not the power. I have sometimes believed he would have remained a little-known and little-befriended attorney to the end of his life, had it not been for the loyal and unceasing efforts of his enemies. For once enemies have brought a man's force into play, they never desert him, but follow and sustain him through his long days of toil and his dismal nights of discouragement. The great things of the world are wrought through enemies, but not by them; for they are the opposition that creates necessity and stimulates genius.

Those who desire to supplant a man, do not wisely to try to alienate the affection of his friends. Instead, they should alienate the enmity of his enemies. The man who could inspire and hold all the enemies of a Napoleon, would be a Napoleon. The great friendless moments of strife and universal enmity are reserved for the genius of a Cromwell or of a Lincoln.

ALBERT HOGE



*One should be exorbitant in his demands upon his enemies. Their admiration is a form of homage and they are made to admire, or, rather, by their envy they are condemned to bitter but unending admiration*

## A FAD AND A FANCY OR TWO

TANGO-METERS are going to tell us how far we are really going with the dance craze. The *jeunes filles* are wearing them now, and there is no tick-tock to betray them. It is not to-day as it was in the old cotillon times, when the number of favors under the chair announced to rivals the many partners of the evening. To-day we have the tango-meter to tell whether one has danced ten, fifteen, or twenty miles.

One "bud" of the season declares with glee that she has danced the distance from New York to Albany and is now on her way back. It is to be hoped that rivalry in this thing will not increase until the débutantes, like the bicycle riders at the Madison Square Garden, are worn to a thread trying to keep up with their friends.

A woman is known by her negligée.

For those who are loved blindly there is always the danger that the blind may receive their sight.

The giving of worthless presents is indirect begging.

"True art is universal." If the Madonna had been painted with frizzes the universality of the picture would have been spoiled.







Photographs copyrighted by Exclusive News Agency

*"Mop," Princess Eugenia is called, only daughter of the "sailor prince," George, brother of King Constantin of Greece. Her aunt, Queen Sophia of Greece, is the Kaiser's sister, and she is, like her cousins (right), grand-niece of Queen Alexandra of England and of Dowager Empress Marie of Russia*

*First cousins to Princess Eugenia, at the left, are the Princesses Marguerite, Cecilia, and Theodora, three daughters of Prince Andreas, brother of King Constantin of Greece. Their mother was, before her marriage, Princess Alice of Battenberg (a German house), elder daughter of Prince Louis of Battenberg, ex-Admiral of the English fleet. They are grand-nieces of Empress Alexandra*

*Prince Ernest and his brother and sister, Prince William and Princess Irene, were voted, in a contest held by a Berlin newspaper just before the war, to be the prettiest royal children in the Fatherland. They are children of Clovis, landgrave of Hesse, head of an old line of this distinguished family*

## ROYAL CHILDREN AS YET UNAWARE OF THE TRAGIC IMPORT OF THEIR ENTANGLED RELATIONSHIPS TO A DOZEN UNEASY THRONES



*Great-grandson of the Emperor of Austria, Francis Joseph, and heir to much of the aged monarch's private fortune, little Prince Rudolph, eight years old, son of Prince Othon of Windisch-Graetz, is still removed from the uneasiness of that mighty throne. His mother is the only child of the late Prince Rudolph*



*Frederick Franz, five years old, is heir to the German grand duchy, Mecklenburg-Schwerin. His mother is the daughter of the English Duke of Cumberland, whose illness, caused by worry over the fate of his son, Duke of Brunswick, the Kaiser's son-in-law, was such a tragic feature of the war. The Queen of Denmark and the German Crown Prince's wife are his aunts*



*A charming study, one hitherto unpublished, is this of Princess Ileana, six years old. Princess Ileana is the youngest daughter of King Ferdinand of Rumania, who succeeded his uncle, the late King Charles, as king of Rumania, last October. Her mother is Princess Marie of Britain.*

*The only daughter of the Crown Prince of Sweden, but with three romping brothers to keep her company, is little Princess Ingrid, five years old. Her mother was, before her marriage, Princess Margaret, the elder daughter of Duke Arthur of Connaught, uncle of King George V, and still acting Governor-general of Canada during the war*



# IN MY GARDEN, I

THERE comes a day in early April when the woods call, a day which marks the magic moment when nature loses her resigned, elderly maiden look and flushes like a débutante. Drop distractions and follow the call, all who have gardens at heart, for from watching the great artist nature at work, there is more to learn of color schemes, plant combinations, tree groups, and shrubbery, than was ever dreamed of in catalogue philosophy.

The air smells of fern and fresh earth, the wind soughs through the pines, panels of blue sky hang between the branches of the trees, and everywhere are new-come colonies of violets and wild hyacinths. Drifts of lilac-white wood sorrel mingle with wild parsley, there are stretches of yellow primroses among the birches, and there is a Milky Way of starwort in the moss.



English copyright, R. Wallace & Co., Colchester

*In a dell of Mr. William Agnew's English country seat is a tulip field; in one direction there are reds and rose and pink and lilac, in another, the wind stirs the blossoms and a vista ripples away from the eye through crimson and purple and heliotrope*

### A MILLION BLUEBELLS RUNG AT ONCE

But the special glory of the day is the bluebell that swings daintily in the breeze, and the wild daffodil that Oscar Wilde calls the love-child of the spring. No one who has seen the effect of these never-quiet flowers growing in grass is ever again content to set them primly in beds and borders. The country estates of England, with "the wood" as important a feature of the plan as is the house or garden, show convincing examples of the right way to naturalize bulbs, and that is to grow bulbous flowers in their natural environment.

As for the bluebells of England, not to mention those of Scotland, the sight of them flung across a field is a picture to make one peevish and impatient of landscape "architecture"—to make one impatient, well, until peony time, at least. Instead of appearing to be laid out with a level and a square, the spring garden, of all gardens, should be natural; time enough for formality when the roses bloom.

The charm of the tulip, the bluebell, and the daffodil—of woodland flowers, and bulb flowers—is that they riot with such pretty wilfulness if given the least chance. In Kew, England, there is a wide-flung woodland bedded deep in nodding bluebells. If all the bluebells there had rung at once they would have been heard in London.

A million bluebells is not many, once they take it into their heads to spread. A good variety is the common *scilla nutans*, or English bluebell. Planted in October or November, these bluebells will afford a violet blue garden as quickly as any floral order can possibly be filled. There should be more bluebell gardens; one hears often of mysteriously planned "blue gardens" which are never blue, the complicated designs of a complicated horticulturist; but by merely planting bluebells one may have a really blue garden.



Photograph from Walshams Ltd., London

*"The love-child of the spring," Oscar Wilde calls the daffodil. No one who has ever seen the effect of these never-quiet flowers growing in grass will cage them in a bed; better far to scatter the bulbs carelessly—with or without incantations—and plant them where they fall*

### TULIPS TO RIGHT OF THEM

As for tulips, the photograph above showing a bit of the country seat of Mr. William Agnew at Hallingbury Park, England, speaks for them. Here, long grassy vistas between trees—cedars, oaks, and beeches—provide a perfect setting for the tulip scheme. Nothing is easier with the Darwin and May-flowering tulips than such a plot as this. Such a wide range of color exists in these varieties of tulips that almost anything is possible. In this instance, each vista has been carefully studied for its light and shade effects, and for the most important points of view. The "beds," if such they can be called, are merely irregular shapes in the tall grass, all arranged to definite vistas but to no definite shape.

In the foreground, at every approach, are massed the stronger and heavier colors, such as are afforded by Pride of Haarlem, Professor Rauwenhoff, and Grenadier. The colors of these provide a starting-point from which various color harmonies radiate in all directions, each distinct and complete in itself, yet each part of one huge composition.

In one direction, the eye travels through reds to rose, and on through varying shades of pink to gray whites and palest lilacs. In another, the brilliant flame shades of President and Orange King die away through golden yellows to the palest cream; then, among the pale creams are sprinkled a few dark purples, like a puff of purple cloud against a silver sky.

### DAFFY-DOWN-DILLIES

All daffodils may be grown in grass, and anything more lovely it is difficult to imagine. The fascination of this flower is only

(*Continued on page 112*)





*Gaiety pervades the box of H. Ledyard Towle, the well-known portrait and landscape painter, who has striped his box in clear blue and white and put upon the top a French group on a blue and white tiled terrace*





## THE SALMAGUNDI ARTISTS MAKE OF THE JEWEL BOX A VERITABLE "OBJET D'ART"



*The last work of Roswell Morse Shurtleff, the veteran landscape painter, was this decoration, a delightful winter scene filled with the woodland light which he loved to paint*

*The lightness befitting a jewel box pervades the scene, softly brilliant in color and wholly French in spirit, with which Harry E. Townsend has gracefully filled the cover*

TO THOSE who have watched, not without envy, the growing tendency among European artists again to relate art to life and to extend the field of the artist to the beautifying of the daily environment and the objects of every-day usefulness, it will be welcome news that a similar movement has been inaugurated in America.

It is to the Salmagundi Club, one of the oldest and most notable art societies in New York, and especially to Charles F. Naegele, librarian of the club, that this movement owes its inception. There is a double purpose in the movement. Beginning as a plan to give a novel kind of benefit for the Salmagundi library, it has developed into a definite attempt to turn the thoughts of American artists to the creation of such objects of art as delighted France in the time of the Louises or Italy at the Renaissance, when noted artists did not scorn to decorate snuff-boxes or create wonderful *carnets de bal*, and a Cellini cup was as much a work of art as a Raphael Madonna. The original purpose of the movement has defined the particular line by which this movement has begun. Since the library specializes in books relating to the dauphin, son of Louis XVI, the problem was to make some object which should be definitely related to the days of Louis XVI, and his solution was a jewel box in the spirit of the period.

These boxes of pleasing oval form and practical size, charmingly decorated with the wreaths, cherubs, bow-knots, and fleurs-de-lis, of the Louis XVI period, were designed by Mr. Naegele. Forty-nine were cast in a durable composition and the mold was then destroyed, so that the value of a unique and "limited edition" is added to the intrinsic value of the jewel boxes as works of art. This value is further enhanced by the fact that no two of these boxes are alike, for each has been decorated by a different artist and each artist has painted the oval top

(*Continued on page 128*)

*The decorative value of camels was set forth in beautiful color by George Inness, Jr., son of the famous American landscape painter, who chose the Three Wise Men as his theme*

*Frederick Waugh, one of the most noted of American marine painters, made telling use of the decorative possibilities of a seascape treated delicately in Japanese manner*

Boxes copyrighted by Charles F. Naegele





*Among the most delightful of these boxes is that decorated by F. Ballard Williams, president of the Salmagundi Club, a painter whose art is akin to Watteau and Monticelli*

*At the left, a scene of springtime freshness and delicacy, designed by Harry F. Waltman, appears on the cover, and portraits around the sides*

*At the right, Paul Cornoyer, noted as a painter of New York streets, appears in novel vein, but is easily recognizable, were it only by the real wetness of the water in the lake*





*A star-flower of bright velvet in the front, a mere wisp about it of Belgian split straw, and the most of it black velvet cast into the chic somberness the Parisienne affects; the whole a creation altogether distinctive, and more becoming than extreme*



*The Parisienne is almost the only woman who really knows how to wear black—but because it is chic is not her reason for wearing it now. This turban (to say a "Lewis hat" is almost to say "a turban") is of black pedal straw and osprey*



*It surely looks like something military, this little hat. Black velvet binds the head and makes a firm-fitting base for the sail-like plateau of green straw, but lest a strong wind be too much for it, two steel pins really hold it on*



*A high arch of cerise straw, a frame about it of dark blue velvet, and two short heron aigrets—simple materials, inspired workmanship, an unusual hat. One attribute of this milliner is that he makes hats rarely wearable and becoming*

**FIVE EVIDENCES THAT LEWIS THINKS IN TERMS OF THE SMALL HAT, AND THE HAT SO SIMPLE THAT THE PARISIENNE FINDS IT SUITED TO HER SCRUPULOUSLY SUBDUED FROCKING**



*Roundly military (the sideboards add to the effect) but given so much of bow that the military effect were almost forgotten were it not that the aeroplane bow is itself military—in name only. Tête de nègre the hat is, and the tilt of it is essential*

**COATS FOR MORNING, AFTERNOON, AND EVENING, IN PURPOSE; AND EMPIRE, "MOYEN ÂGE," AND SPRING, 1915, IN LINE**



*"Be mid-Victorian, Empire, or what you will," says this top-coat to the frock beneath it, "but as for me, I will be as near 'moyen âge' as a coat can be." Straight and loose is every line, but punctiliously tailored, too. Blue whip-cord gabardine is the coat, and charmeuse, striped and flowered, is the gay lining beneath its demureness. The belt of beige suède gives the needed color relief and is a visible support to the "moyen âge" faith. This model would serve excellently as a motor coat or a top-coat for traveling wear. Rosettes of plaited black grosgrain ribbon with tiny black silk tassels finish the black satin hat*



*Of an adaptable temperament is this summer wrap, for, worn over an afternoon dress, it is, beyond a doubt, an afternoon wrap; and worn under electric light, it turns, chameleon-wise, into an evening wrap. Of Nattier blue bengaline, it is lined with blue satin and collared and cuffed with blue velvet. Rows of shirring mark the Empire line and long shoulder-line. Coats from Lamson & Hubbard; hats from Ogilvie*



*A coat after the sportswoman's own heart is this one of bottle green "yama cloth"; yama cloth, by the way, is a new fabric which slightly resembles chinchilla. A clever ruse of tailoring assures the fashionable narrowness at the shoulders, and yet provides for a sleeve as loose at the top as the raglan cut achieves. Black bone buttons form the substantial fastening. The newest thing in sports hats is this one with a white top for all the world like an old-fashioned crocheted tidy. The underbrim is of black milan, and the crown-band of black and white braid finishes at the front in a wingéd bow of braid*

# SMART FASHIONS *for* LIMITED INCOMES

## By Nice Calculation May the Remodeled Costumes of Last Year Be Combined with the New Frocks of This Season to Form a Wardrobe both Fetching and Complete



*Shantung weaves in both silk and linen are much in use this season, and one of the newest of one-piece frocks is of beige shantung silk with hat and parasol of beige and "tête de nègre." This model offers charming possibilities for the remodeling of the tight-skirted blue serge frock of last year*

AT this time of the year, the woman with a limited income should take an inventory of what she has in her wardrobe. Half the economy of dress is to be found in just this. The dresses and suits put away in the autumn should be brought out, looked over, and their possibilities for remodeling considered. It is a nice question to decide what can be remodeled satisfactorily at small cost and what it is wise to discard altogether, keeping only a bit of lace or a good satin lining or some such small part for future use.

Remodeling may be the most costly thing imaginable, and to women with little knack for adapting clothes, advice on remodeling is of little use. If, on the other hand, a woman has a natural gift for seeing the possibilities of clothes, she may work wonders with last year's frocks and by the addition of a few new costumes wisely selected, may accomplish a really complete wardrobe with but moderate outlay.

### STOCK-TAKING IN THE WARDROBE

The first step is to go through the wardrobe carefully with an eye both to remodeling and to consistent new purchases. One-piece dresses or dresses in one-piece effect are always worn extensively in the spring and autumn, as they are wonderfully convenient. The sketch at the upper left on this page shows a frock which would be equally attractive in a beige gabardine or in the self-striped shantung shown at the bottom of page 52, at the left. This frock might be made entirely of one material, relieved by a collar of fine linen at the neck. To relieve the monotone, the accompanying parasol might be of beige with a border of beige and black; and the little hat might also carry out the beige and black combination. This hat could easily be copied by an excellent milliner who makes hats to order at a reasonable price. Tête de nègre straw with a brown and white checked silk and a brown cockade would be another good color combination for wear with a beige shantung frock. Materials of the shantung weave are to be worn to considerable extent this season, and chief among them are linens.

Such a frock as this would be equally good for summer wear in a dark blue serge, tan shantung, or white or colored linen. The blue serge dress of last season, which was made with a tight skirt, black satin sleeves, and a surplice bodice, might be remodeled to a frock of this kind by using taffeta or faille for the bodice and the long tunic and making the yoke and the underskirt of the material of last season's dress. The sleeves of last season would better be discarded, and faille used in their place; but in order to keep a touch of cloth on the bodice, a bit of the blue serge might form the circular bands around the neck, the belt, the deep cuffs, and make the cloth covering of the buttons.



*Black and white silk for afternoon frocks is one of the season's fancies, as is the three-tiered skirt of this gown of pussy willow taffeta. The close little hat of the last few weeks has developed a transparent brim in bare-faced pretext of protection from the sun, but owns its insufficiency by a parasol*

### AFTERNOON FROCKS NEW AND RENEWED

When considering the more elaborate frock it is noticeable that the black and white note in the silk dresses is much in evidence this season. The afternoon frock sketched in the middle of this page is made of a pussy willow taffeta in a black and white stripe. Here the black and white is relieved by bands of white, and the bodice is all of white and is worn with a flesh colored blouse of Georgette crêpe.

The little cap-like hats which have been so popular throughout the winter and the early spring, in pretense of offering protection from the sun are now taking on brims which, in many instances, are transparent like the one illustrated here. Black taffeta might well be used for the cap and a binding of black taffeta to outline the black net brim. Pink roses placed at one side of the front are the only trimming. A new note is given to this costume by the flat little Japanese parasol which is made to match the dress.

The afternoon frock of last year which had triple or double net tunics hung



*The close skirt of last season's evening frock may be depended upon for the underskirt of this season's, and over it may go one of the net dresses which attain unlimited width of skirt by unlimited addition of ruffles*

above the knees might, for this season, be transformed into a triple skirt such as is shown in this model, by replacing the tunics on the underskirt. Should they prove too short, which is quite probable, bands of plain faille might be used to lengthen them, as suggested in the skirt sketched here. Faille might also form the little bodice, or the material of last season's gown might form the bodice and the faille be used for the sleeves; the yoke could be made of chiffon cloth.

### EVENING GOWNS OF NET—AND WIDTH

Betwixt evening frock and tailored suit, it is interesting to note the varied width of skirts. Many of the smart tailored suits measure from two to two and a half yards, afternoon dresses may be as much as three or four yards in width, and evening dresses, such as the one illustrated at the lower right on page 51, have yards and yards around the bottom, especially if they happen to be of net or lace. The sketch on page 51 shows a very simple little dance frock for summer wear, which is of porcelain blue satin with the overdress of flesh colored net and a belt of the porcelain blue taffeta caught by pink roses. This color scheme is charming as well as very new.

The problem of remodeling evening dresses is somewhat difficult. The tight skirt of last year may again be depended upon for the underskirt, and over it a net overdress made after the model described above might be used. These little net dresses are charming and have the great advantage of being extremely economical. Furthermore, if sent to a good laundry or if handled by a good home laundress, net is not injured by washing. Considering the possibilities of laundering later in the season, it would be well to make the waist and skirt independent of the underdress, and tack them together when completed.

### AS TO SUITS

Tailored suits of the plainer type are again coming into favor this season. A suit which has the advantage of being simple enough for the country and yet in good style for town wear is shown at the upper right on this page. Made of blue gabardine, this suit would answer both purposes; but if a suit of the Eton type is in the wardrobe, that might be remodeled for street wear and this suit might be made of a rougher homespun to be used for the country only. A rather clever adaptation of the Norfolk idea is carried out not only in the jacket but in the skirt, in which two box plaits are placed on the side front and side back, with a band running under them and lapping in the front, to correspond with the bands on the hip-length jacket. With such a suit one of the plainer sailors would be the smartest sort of hat. These are to be had in satin or the plain milan. Such sailors can be picked up quite inexpensively at the large shops, and may be trimmed with a band of heavy grosgrain ribbon finished by a flat little cockade on one side. To make this cockade is merely a matter of having a little of the ribbon accordion plaited, and this is done for a few cents a yard at an excellent shop in New York.

It is improbable that the suit of last year can be satisfactorily changed for this season, unless the jacket happens to be one of the Etons, as suggested above, and the skirt a full long tunic over a tight underskirt—a type which was prevalent last season. If this is the case, the jacket may be used as it is, with the possible addition of braid to bring it up to date, while the long tunic might be applied to a deep yoke and form a full skirt. The yoke might perhaps be made from the underskirt of last season or it may be of taffeta of the same shade as the cloth and take somewhat the form of a deep girdle, buttoning over in front.



*An all around model if of milan; an afternoon hat if of bamboo and leghorn*



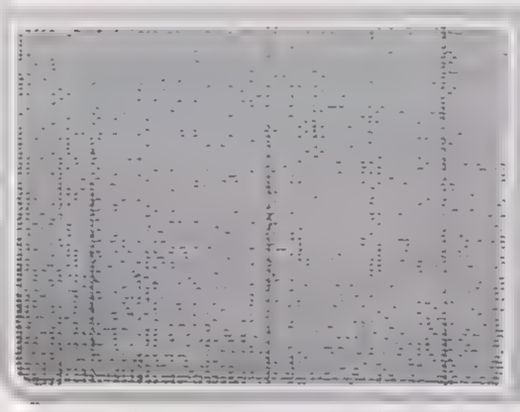
*The popular Norfolk jacket furnishes the motif for both coat and skirt in a trim suit which is sufficiently informal for country wear and yet, if developed in gabardine or a similar material, is suitable for morning wear in town*



*Mercedes, who is gaining fame for the youthfulness of her models, originated this delightful poke-bonnet. A "symphony in green" this might well be called. The quaint shape is of olive green straw and the trimming consists only of green velvet quilling and a gay little bow of green velvet*



*By the passage of the Scotch Highlanders through Paris, both the plaid and the kilt have been impressed upon the mode, and this trimmest of morning blouses embodies both*



*Prominent among the favored silk or linen shantung weaves is one which shows an inconspicuous self-stripe in the weave*



*The plaids made popular by the Scotch Highlanders appear in all combinations. This and shantung from H. R. Mallinson*

A youthful waist might be made of the rough plaid material, a sample of which is shown at the bottom on this page. This comes in excellent Scotch coloring and would make up attractively as shown in the sketch at the lower left on this page, forming a waist which could be worn over odd skirts for the morning. Plaids are coming somewhat to the fore just now and the reason may undoubtedly be found in the fact that the French people have been much interested in the costume of the Scotch Highlanders as they have passed through Paris on their way to the front. Dark blue pussy willow taffeta might be used to bind the panel front and to form the belt, while collar and cuffs might be of white linen.

A milliner rapidly gaining fame for the youthfulness which she is able to impart to her models, made the delightful little poke illustrated in the middle of this page. It is of olive green straw, trimmed very simply with green velvet quilling at the brim and at the base of the crown, and a gay little bow at one side. A hat of this kind may be worn with a tailored suit and will also answer for wear with frocks. To some extent this is true of the larger hat shown above, which, in a plain milan, might be trimmed with grosgrain ribbon and serve for various occasions. The model illustrated, however, is of bamboo straw with a crown of leghorn, trimmed with a jet ribbon which forms a spiral-like bow at one side.

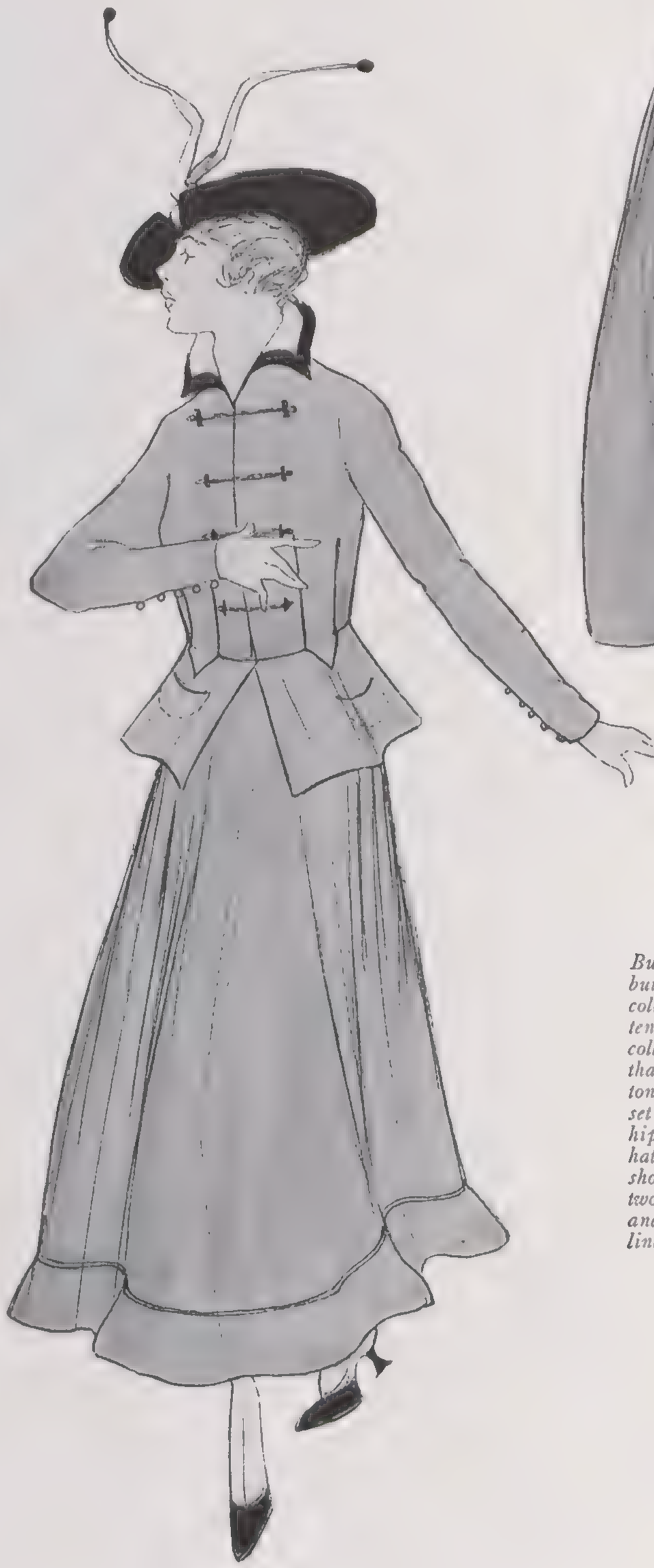
*Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order in the stock sizes of 34 to 40 inches bust measure, patterns of models published in this department at the special price of $1 for a separate skirt, jacket, or bodice, $1.50 for a three-quarter-length coat, and $2 for a whole suit or gown.*

# IT'S A SHORT, SHORT WAY TO THE BOTTOM OF THE SKIRT, BUT THAT IS MADE UP IN FULNESS

*In design and color, this suit proclaims its French sympathies. The blue gabardine is "Joffre" blue, the bright blue that every French soldier wears. The military coat, closed closely from neck to belt, is fitted in at the waist-line by two box plaits ending in tabs over the short flaring peplum. On the latter two pockets are patched to the inside, with only stitching and curved opening visible on the outside. Rippling like the peplum, a flounce finishes the full skirt. Airy and simulating spiders' legs tipped with balls, a black ribbon bow lifts itself to a risky height over a jaunty hat of black milan faced and crowned with black satin and piped on the brim with beige satin*



*Topping a beige silk crêpe skirt, a bodice of beige satin is given a bolero-like appearance by two rows of buttons down its double-breasted front, and by its wide pointed revers. The under-arm seams have a little fulness to ease its snug fit, while the line of collar and cuffs is softened by plaited white net frills. The old Dutch style skirt is trimmed with cording above the hem, and with motifs of brown braid in clover-leaf design. A flat disk of navy blue satin is made a hat by the insertion of a small round crown back of the center, and then the crown is banded by white crochet over American Beauty satin, and against it is posed a narrow bow of short loops and long ends*





*Buttoning to left and right over antique ivory buttons, a vest of white satin is topped with a collar carefully high. The jacket makes no pretense of buttoning below the neck, and the flat collar is cut with points a trifle more pointed than the corners of the coat. Beige gabardine buttons trim this suit of beige gabardine and are inset into the points of the gores radiating from the hips. The black milan brim of a beige-crowned hat is faced with hemp, and presents an offshooting curve at the left; at the right it bears two straw fancies in black, thrust out at a sharp and effective angle to further carry out the sweeping line. Models on this page from Samuel Lorber*

# SEEN IN THE SHOPS

## Costumes of Genuinely Wearable Quality, Daintily Fine Blouses, Young Clothes for Children, and Gymnasium Suits Not as Others

AS THE season advances, one can not fail to note the sanity of the mode,—the wearable, likable qualities that characterize many of the prettiest of the clothes that are shown in the shops, such as the serge frock and the checked suit shown at the top of this page, which embody the newest style features, but without insistence.

The suit—a very youthful model—has an excellent coat which swings loose below the belt at each side of the front and has buttonholes worked in it. A novel belt and the plain revers so much in evidence this season also appear on this coat. As a matter of fact, suits of this character, plain but well-tailored and with ingenious details of design, are very much to the fore this year. The skirt of this suit is a particularly smart one, for plaited skirts are popular this season and many of the prettiest of them show pockets such as these, cleverly designed to become a part of the general scheme rather than an applied detail. The suit may be had in a pretty black and white check, as shown, or in blue serge.

The trim *liséré* hat shown with the suit comes in different colors and is trimmed with a quill which winds about the crown and darts out unexpectedly at one side, and a flat bow of black satin.



*The pockets which the Parisienne sanctions, the plaits which are high in favor, and the smartly plain coat lend worth to this checked suit; $28.50. The hat is of "liséré" straw, with quill and satin ribbon trimming; $12.50*

*Two panels of serge, completed by sleeves and sections of taffeta, become a frock possessing the distinction of its simplicity and recommended by its inexpensiveness for the position of extra frock; $18.50. Hat of "liséré"; $14.50*

*The coat which serves for many occasions must tactfully avoid features which suit it only to one, and this covert-cloth coat is serviceable enough for travel or motor use yet formal enough for street wear; $22.50. Hat of milan; $11.50*



*The sobriety of blue gabardine is enlivened by scarlet satin on collar and cuffs in a trim and practical coat for a little girl; price, $16.50*

The serge dress in the middle, at the top of this page, is made of two panel-like sections which open at the sides to show insets of pussy willow taffeta either of dark blue to match the serge or of a café au lait shade that is very effective. Buttons of serge and taffeta are practically the only trimming, except the little chemisette of net lace. A dress of this sort makes an excellent addition to the wardrobe, as its extreme simplicity gives it distinction and it is inexpensive enough to warrant its purchase as an "extra" frock.

The small hat worn with it is a copy of an excellent new model and may be had in a variety of pleasing colors. The straw is a *liséré*, and the ribbon which forms the rosettes and ends is a fine faille matching the color of the straw.

### THE UTILITY COAT AND HAT

An excellent coat for general utility, made of a very good quality of covert-cloth, is shown at the upper right on this page. It is well tailored and is lined with a good quality of satin. The collar, which is high in back, conceals under the turn-down portion two little straps which may be buttoned over the front to make the coat more serviceable for cool weather. A coat of this type is always a good purchase, for it looks so well and serves many purposes, since it is serviceable enough for travel or motor use and formal enough to be worn over simple afternoon frocks. It is a particularly well-made coat and is sold at a reasonable price.

An unusually pleasing hat for general use is shown with this coat. A veil may easily be worn over it and yet the hat is soft and pretty enough to be worn suitably with either a simple frock or a suit. It is made of milan straw in various colors, and the soft faille ribbon which forms the bows at the side also makes the soft crown.

The very pretty model for a young girl's coat, shown at the lower left on this page, is one designed to give excellent service. It is made of a good quality of blue gabardine and has a pretty semi-soft collar of scarlet satin and bits of scarlet satin on the cuffs. The workmanship on this coat is excellent and the effect is very smart, but exceedingly simple.

The two children's dresses sketched at the bottom of page 55 are attractive styles, prettily made in materials of good quality and yet are moderate in price. The model at the left comes in linen of attractive colors and is trimmed with bands of white cotton soutache. The little underblouse is of white linen of a lighter weight and is daintily hemstitched. In either pink or blue, this little dress is most effective and should launder easily and well.

A little softer in effect is the blue linen dress at the lower right on page 55. This has pretty tabs, hand-embroidered in white, at each side, and a frilled white batiste underblouse, which is box-plaited, front and back, with half-inch box plaits. This like the other frock may be had in pink, blue, or white linen.

### AS THE BLOUSE IS MADE

The four blouses shown at the top of page 55 are all very plain, but nevertheless each has modish features. The blouse at the extreme left is charming in a delicate flesh color voile and gains cachet through the sheerness of the voile, the simplicity of cut, the excellent workmanship, and the delicate colors or soft white in which it is made. The fastening consists of loops of voile which button over large bullet-shaped ivory buttons.

Of the same general character is the blouse at the extreme right, which may be had in the same delicate shade of pink voile. Here tucks are employed to give a slight fulness to the front, and the sleeves are cut in one with the shoulder yoke and finely tucked down their entire length. A black moire bow gives a smart touch at the neck, and a black moire



*Well copied from its French original is this wide-brimmed hat of hemp in various colors with flower-rosettes of ribbon and green foliage; $13.50*

stock might be worn effectively with the turn-over collar, if this effect is becoming.

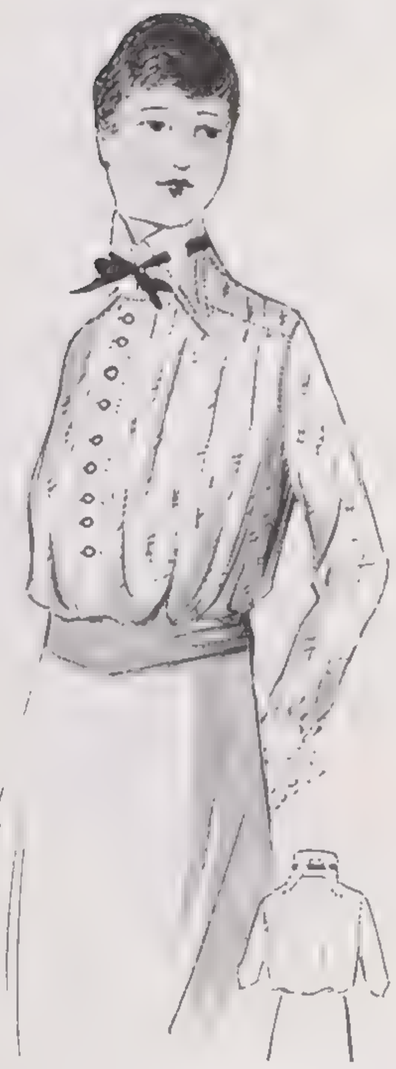
Made of a very fine material, a sheer cross-bar marquisette, which is new this season, is the pretty waist which is shown second from the right. The collar and cuffs of organdy have just a bit of embroidery in the form of dots, and the collar is prettily laced with ribbon. This long pointed collar is most effective and the ribbon helps to fit it perfectly.



*Here, the sheerness of the voile, the softness of a color or the daintiness of white, simple cut, and excellent workmanship, lend it cachet; $3.50*



*French model hand-made to measure in New York under the direction of a French refugee, is the charming distinction of this waist; $15*



*A new material, cross-bar marquisette, lends interest to a blouse which uses embroidered organdy for cuffs and collar fitted by a ribbon; $6.50*



*Voile of a delicate pink is tucked to give fulness in the front, tucked to give smartness on the sleeve, and accented by a black moire bow; $4.75*

HAND-MADE TO MEASURE

The third blouse from the right has quite an interesting little history. It is a French model from the Maison Blanc in Paris, and it is now being beautifully copied in exactly the same workmanship and materials by a New York shop in which it is made to individual measure under the direction of a refugee from Paris, a woman whose work was well known in the Maison Blanc in Paris, where she worked. The work is of the finest, every stitch is made by hand, and the materials, which include striped and dotted handkerchief linens as well as all white linen, are of the best. It is unusually good fortune to find a shop where work of this kind is done—particularly to one's measure—at so reasonable a price, and where the smartest French models are made up at prices within the means of a moderate income.

Two gymnasium suits of new design are shown at the bottom of the page in the middle. The regulation type of suit, of which people have become so tired, is here successfully avoided. In these days when gymnasium spells dancing, fencing, and a host of similar pursuits, such a costume as the one shown at the left is excellent, for it gives perfect freedom, yet one may add a serge skirt and be completely dressed for the street. The model at the right may also be converted into a frock, for the moment, as a skirt may be slipped under the loose bodice. They are both of dark blue serge, and that at the right has a white piqué collar, while the other has a trimming of gold braid and a white silk collar. Either of these models may be had with short sleeves.

A very pretty sailor with a trimming of flower-like rosettes made of grosgrain ribbon appears in the upper left corner of this page. It is very modish and is well copied from its French original. It is hemp of any shade, with ribbon to match.

*Note.—Addresses of the shops will be furnished on request, or The Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Ave., N. Y.*



*Youthfulness and usefulness unite in a child's frock of colored linen and white soutache and worn over an underblouse of hemstitched linen; $6.50*



*A gymnasium suit which escapes the reproach of unbecomingness is of dark blue serge with collar of white silk and trimming of gold braid; $14.50*



*The coat-like bodice collared with white piqué gives a new line to the serge gymnasium suit. The sleeves may be either long or short; $14.50*



*A soft little frock for a child consists of an overdress in colored linen, hand-embroidered, over a frilled and plaited blouse of white batiste; $4.25*



*Fashionable women who entered Red Cross work demanded a supple corset, therefore this charming Barreiros model "La Femme Nue," of jersey de soie*



*Gabrielle fashions a brocaded satin model with elastic insets at the sides in front to prevent wrinkling and with a waist-line drawn in for the 1915 silhouette*



*One of the three French models to be exhibited in the San Francisco exposition is Barreiros's "Le Svelte." It is a trifle more rigid in line than some models*



*Designed for the slender figure and guiltless of fastening of any sort, shape, or size, is this Gabrielle model which, despite tradition, slips on over the feet*



*Made to meet the new demands of the couturiers, instead of that of Red Cross workers alone, is Barreiros's "Le Secret," which molds the figure on long slim lines*

# THE POSITION OF THE FRENCH LINES

STOWED away in the hold of the ship made up in Paris and bound, with a cargo to rival that of the Argonauts, for the San Francisco Exposition, are the three exquisite corsets illustrated at the upper right, the upper left, and in the middle at the top of this page. That these corsets are the only ones created by a French house to be exhibited at the great western exposition, would make them interesting enough, but their beauty and the significant light they throw upon the coming silhouette further accentuate their importance.

When the great nations of the earth began to remove the chips from one another's shoulders, the corsétières of Paris were formulating plans for a radical change in the feminine silhouette. But, for a time, the European upheaval put a definite check on practically everything touching fashion, and the creation of corset models was abandoned for the more pressing duties of first aid to the injured and other charitable work.

### THE RED CROSS CORSET

However, six months of war have forced a salient truth upon the minds of the warring, the warred upon, and the neutral, and that truth, in all its pristine nudity, is that commerce must live and, incidentally, that war or no, Paris could never commit the crime of allowing two seasons to succeed one another without a change in feminine line and curve.

But before designing a new corset for the mode, Paris set itself to make one especially for the comfort of that large number of fashionable women whose services as nurses and Red Cross workers were called into play immediately after the mobilization. Although corsets have been lightly boned for several seasons, it was found that when it came to bending over cots and beds, the regulation corset was vastly too confining for such arduous duties. Accordingly, a corset was at once planned in which flexibility and lack of pressure would combine untrammeled movement with satisfactory support. Bones were abolished, steels reviled, and the heavy satins and coutils were replaced by an almost transparent jersey de soie. Even the front steels with their rigid hooks and clasps were considered an unnecessary evil, and were either done away with entirely, or ordinary hooks and eyes of a large variety were substituted in their stead.

### THE NORMAL WAIST-LINE

A charming example of the steelless stay is shown in the illustration at the upper left of the page. Jersey de soie, in an exquisite shade of lime, is used for this model, and the flat appearance which is given by the absence of the usual stitching is relieved at the upper and lower edges by narrow ruchings of white tulle, dotted at irregular intervals with tiny chiffon roses.

Two other models, designed to meet the new demands of the couturiers instead of those of the Red Cross workers, are from the same house as the one just described and are shown at the upper right and in the middle at the top of the page. These corsets are boned in much the usual manner, but the waist-line no longer hovers between the Empire and the normal; it is in these new corsets distinctly and definitely normal.

The span of the 1915 waist is unquestionably smaller than that of recent seasons. And, according to the corsétières, this is a logical necessity, in view of the wider skirts advocated by all the great fashion establishments of Paris. A silhouette, like all other artistic achievements, depends for its success upon a multitude of minor details, and because an even slightly pinched-in waist with a narrow skirt would defy all covenants of beauty and line, we have had a liberal waist-line to balance the narrow skirts of recent seasons. However, since skirts are now to be reasonably wide, waists must be proportionately small, fashion decrees, and, therefore, corsets are sounding this season a distinctly new note in the affairs of feminine attire.

### NEWEST OF THE NEW

"Le Secret," which is sketched at the upper right of the page, is the very *dernier cri* in corsets. It is fashioned of white and gold brocade, and molds the figure in long slim lines. There is a clever innovation in the lacing of this model; eyelets extend from the top of the corset to about five inches below the waist-line in the back, and below the eyelets a two-inch band of white silk elastic is inset. Two shallow sets of lacings down the sides of the front provide an unusual amount of adjustable roominess; silk elastic cord is used here in place of the usual woven silk lacers.

"Le Svelte," shown in the middle above, is of pale pink brocaded batiste de soie, and is equally desirable for figures with a tendency toward embonpoint, or for the person of slender lines. This model is a trifle more rigid in its ensemble than is "Le Secret," for no compromises in the way of elastic insets are made. The line of this model is faultless, and when a dainty brassière of batiste and ribbon is worn, the curves of the figure are accentuated without being too prominently suggested.

Two particularly pretty models from Callot's favorite corsétière are shown at the top of the page. The one sketched second from the right is an almost boneless affair in white jersey de soie, and is designed for a charmingly slender figure. It is guiltless of hooks of any sort whatsoever; the corset is merely slipped on over the feet, and the lacers are left wide for nicety of adjustment. In all its snowy circumference, this model boasts but two bones. These are placed well toward the back, so they support the spinal column and promote an erect carriage. Puffings of soft white tulle, with a flat bow of satin at the front, finish the upper edge of this model, and three sets of satin garters hold it well in place. For wear during out-of-door sports or dancing, this model is exceptionally good.

### THE SILHOUETTE OF THE SUMMER

Another new and interesting model is shown second from the upper left. White brocaded satin is the material employed here, and ruchings of white tulle and satin trim it most effectively at the top. Insets of silk elastic at the sides of the front furnish an added freedom in this corset and prevent unsightly wrinkles when the wearer is seated. This corset is boned with a view to confining the waist slightly at the normal waist-line, and it, like the other new corsets, indicates the silhouette of 1915 in the slightly pinched-in waist-line.

G. H.

## LANVIN SHIRRS A YOUTHFUL FROCK — SKIRTS RUFFLED AND PUFFED — ONE COLLAR MAINTAINS ITS STAND



*A beige afternoon gown takes gold braid and gold braid buttons as trimming on the chemisette of cream colored, hand-made lace, on the cuffs of the transparent chiffon sleeves, and on the wide taffeta girdle that fastens with a bit of gold ribbon in the front and drops a little over the hips. A high collar flares away from the top of the taffeta bodice, and three taffeta flounces edged with gold braid lend crispness to the puffed skirt of soft chiffon. Flaunting itself at the back of a chic black milan turban circled with pink roses and green foliage, stands a bow of dark blue grosgrain ribbon*

*The straight lines of youth are kept by Lanvin in a dark blue faille frock trimmed with matching velvet, despite the shirrings at the high Empire waist-line, banded with velvet. The sleeve is slashed above a cuff of velvet finished with gold buttons, and the flat velvet circle around the neck is embroidered in red, yellow, and green silk. Even more interesting than the artistry of the dress are the unusual, unnecessary pockets, with shirrings for flaps. The skirt is corded on the scallops with velvet. A beige crêpe hat droops slightly under the weight of field daisies, with green embroidery stems, and long loops and ends of blue velvet*

*An "airy fairy" dress of tulle and net, now white, now black, with a red rose at shoulder and belt for warm coloring, seems as inconsequential as such a dress should be. Certainly there is nothing but lightsomeness in the ten-sectioned skirt, of alternate puffings of black tulle and white edged with narrow black velvet. Velvet-edged are the white tulle sleeves set into the black net surplice bodice, which is quite thin enough to reveal the beauties of a band of silver lace beneath. Bodice and skirt are united by a soft graduated girdle of dark blue satin. Models from Louise & Co.*

# THE REQUIREMENTS OF CORRECT MOURNING



*Neckwear becomes a very important part of the costume in mourning, and the severe combination of black and immaculate white is most becoming*

## Common Sense and Consideration for Health Have, in Recent Years, Brought Their Influence to Bear upon the Customs and Costumes of Mourning, and while There Has Been No Loss in Distinction or Dignity, the Resulting Etiquette Is Saner and More Fitting

ALTHOUGH correct mourning adheres and will continue to adhere closely to those rules long accepted by people of taste and distinction, it must be admitted that within the last ten years the standard has become considerably less rigid. The requirements of both health and common sense have brought their influence to bear upon mourning, and gradually, without loss of either distinction or dignity, it has become more reasonable. The conventions that govern the wearing of mourning in the various relationships illustrate this new attitude clearly.

This statement should not be misunderstood, however, for the fact that mourning is now governed by a somewhat broader and more sane principle does not mean that the rules of mourning have become lax and that evidences of ignorance or poor taste are to be tolerated. There are certain crying examples of this sort that are almost too obvious to mention, yet they occur so frequently that it would seem that protests against them can not be too often repeated. Brown or colored furs, for example, should never be worn in mourning. Nor is black lace permissible; net, point d'esprit, chiffon, tulle, or footing should be used exclusively in place of lace.

### QUESTIONS OF BLOUSES AND JEWELRY

White blouses used while in mourning should not be trimmed with lace; hemstitching or plaitings of the material may replace it. Fancy embroidered patterns are also not in good taste for mourning, but such simple treatments as French knots, scalloping, dots, and straight lines, geometrical patterns, and, of course, hemstitching or catstitching are acceptable. Black-edged handkerchiefs are not good form; all-white handkerchiefs, only, should be used in mourning. Tan or other colored shoes should never be worn with mourning; both shoes and gaiters should be black.

It is agreed beyond question that colored jewelry should not be worn in mourning, though one frequently sees bracelets and brooches set with sapphires, emeralds, or rubies. The engagement ring, however, is an exception to this rule, for it is of course worn constantly, whatever its color. There is a certain degree of latitude permitted in regard to other rings when the period of mourning is very long. In the case of a widow, who may elect to wear black for the rest of her life, rings of any kind may be worn after the period of deepest mourning has elapsed, but this exception does not hold good for brooches or other jewelry. Pearls are always permissible in mourning however deep, either as earrings or in a string, but diamond brooches, chains, bracelets, and other ornaments should be reserved until the first period of mourning is passed. In these days when diamonds or pearls are set in platinum, the effect is much more in keeping with an all-black costume than were the gold settings which introduced a too conspicuous color.

It is most important that the shopping bag, card-case, traveling bag, and other accessories should be in keeping with a mourning costume; otherwise the effect is inharmonious, and no costume can be smart if such details are carelessly treated. Since the shops offer an abundance of correct accessories, there is little excuse for choosing the wrong ones. Suède is charming for accessories that do not get very hard wear, such as the card-case; there are many sorts of dull



*The hemstitched turn-over of linen or organdy is an indispensable accessory to the ribbon stock for lighter mourning. Two collars from Miss Willard*



*All the many duties of the one-piece frock may be fulfilled by this pleasing model of faille silk, gabardine, or voile; from Miss Willard. The black crêpe hat is finished with a taffeta vine*



*An evening gown no longer implies gaiety or dining out, and the mourning outfit must include an adequate supply for wear at home or when dining quietly with one's intimate friends*



*A delicate and charming evening gown for summer wear is of point d'esprit and taffeta, jet-trimmed, hung over crêpe de Chine. Three costumes and two hats from B. Altman & Co.*



*This ready-made suit, which has the distinction of an individually tailored costume, is of black gabardine. The turban with net veil may be adopted, by the widow, after the heavier crape veil*



*Details of the mourning costume must be unexceptionable, and dull-finished black leathers, such as grain seal, are appropriate for the hand-bag, which this year may be of a pleasing oval*



*After the first twelve months of the widow's mourning, the long veil may be laid aside and a hat may be substituted, such as this crape toque with trimming of crape bows wired at the side*



*If a crape veil is too heavy, the crape-bordered net veil may be substituted. The toque is preferred to the old-fashioned round bonnet, which is seldom worn; two hats from Hennessy*



*A hand-bag which is less expensive than that shown at the left of the page is of similar shape and is equally correct. Hand-bags and the neckwear below on the page from B. Altman & Co.*

finished leathers suitable for the hand-bag; and black covers, bound with braid, may be fitted to the traveling bag if one does not wish to purchase a black traveling outfit.

### LIGHTENING THE LAW

Periods of mourning are much shorter now than they were twenty years ago, and there is a steadily increasing tendency to observe less strictly the letter of the law, which, moreover, has never been a definite law in this country, in the sense in which the regulations of mourning are laid down abroad. This is owing largely to the fact that we have no etiquette of court mourning on which to found our system, and we rely only on the usage practised by that class which in this country prescribes matters of etiquette and dress in general.

### FOR THE WIDOW

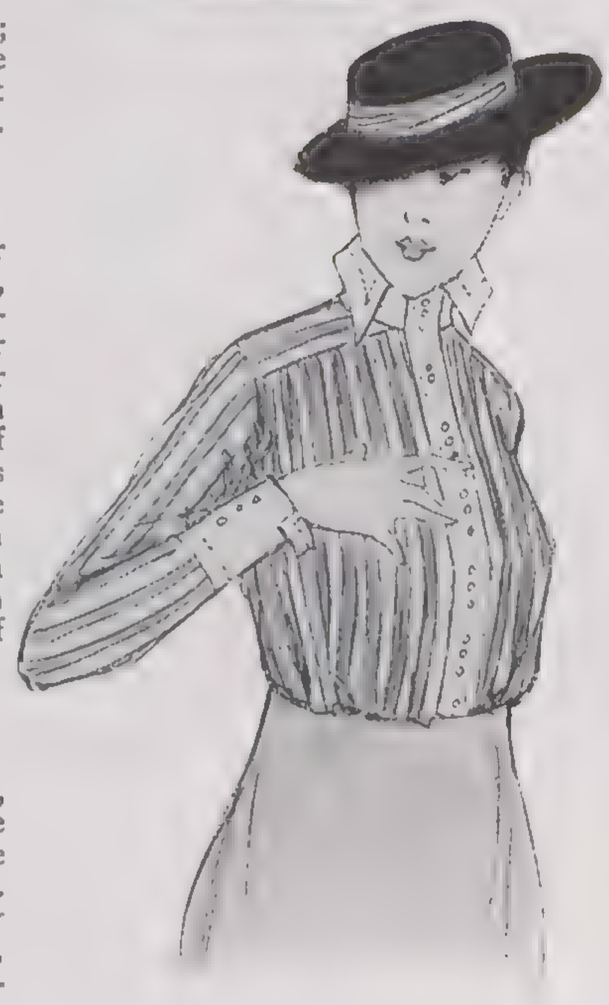
The widow's mourning is, of course, the deepest of all mourning, and the conventional period has remained the same here as abroad—namely, two years. Widows who do not remarry, frequently never return to the wearing of colors, but in this case, it is a matter of individual choice whether a widow shall wear mourning indefinitely or merely wear plain black. The widow's veil is of crape, unless the weight of this material makes it too great a tax on the health. For the first six months or during such a period as is necessary to conceal too open grief, the veil is attached so that it may be worn permanently or at will over the face. It is hung from a toque shape, rarely, at present, from the old-fashioned round bonnet, even in the case of an elderly woman. This veil may be discarded any time after twelve months. After this, a crape hat or a hat trimmed with crape is substituted. If crape is not used for the widow's veil, grenadine edged with crape is worn instead, and as soon as the veil is turned back from the face, net instead of grenadine is both permissible and smart.

### TRIMMINGS, MATERIALS, AND FINISHES

Crape is the preferred trimming for the first mourning, but after a year it may be replaced by folds of silk, chiffon, net, or ribbon. Materials of the character desirable for mourning costumes do not differ much from year to year; serge, crêpe de Chine, dull silks, chiffon cloth, and similar materials are standard fabrics that are always good, while occasionally a new fabric is added and accepted, such as gabardine for suits. The texture of

(*Continued on page 118*)

*Note.—Addresses of shops will be furnished on request, or Vogue will buy for you without charge. Address Vogue Shopping Service, 443 Fourth Ave., New York*



*Far removed from too somber dulness is this model in black and white linen. Blouses imported by Miss Willard*



*This blouse of chiffon and crape, with smartly tailored suit, affords a costume quite suitable for a quiet luncheon*



*Extreme simplicity, fine organdy, and the finest hand-work give distinction to a collar suitable for the half-mourning for parents or for grandparents*

*Permissible except for the deepest mourning is this organdy collar, high in back and finished with a moire ribbon tie and tiny black silk buttons*

*Moire ribbon and mousseline wired to form outstanding points and trimmed with pearl buttons may finish the tailored blouse for wear in half-mourning*

*The plaited chemisette with plaited frills delicately edged with black, and a black ribbon tie may be worn with silk or chiffon afternoon frocks*

*Small touches of embroidery in very simple patterns are sanctioned for all lighter mourning and are also worn in later periods of deep mourning*



ONE FROCK TO SHOW WHAT MAY BE DONE WITH BLACK AND WHITE, TWO TO SHOW THAT BLUE GOES WELL IN COMBINATION, AND THREE TO SHOW THE SILHOUETTE THAT ALL SHOULD FOLLOW

*"Bleu gendarme" and beige—such a pleasing color combination hardly needed the war to make it popular. Whether this frock is blue and the trimming beige or vice versa, is a question, for the skirt beneath the beige cloth panels is blue and a yet darker shade of blue than "bleu gendarme" is used in the sash, yet the little zouave jacket is beige. Like half a dozen bright shillings laid in a row, overlapping buttons are used as a trimming motif on the jacket-blouse, and steel embroideries with silk tassels to match fall from these steel motifs on both blouse and skirt*

*Can it be true? is the first natural question. And it is—just as black and white and pierrotesque as it looks. The frock is mostly of black chiffon velvet, and to give contrast of materials as well as of color values, the pennant-pointed panels on the skirt are of white taffeta. Over a low band of white taffeta is hung a zouave jacket of black velvet, set without benefit of tulle in startling juxtaposition to the neck; and diamond motifs, with five fiery drops to each motif, sparkle on it. The mitten sleeves are a sheer net and lace. Frocks from Mme. Suzanne, London*

*Slashed like the doublets of Elizabethan days, only slashed much more widely and far than they, night blue faille discloses beneath it what is seemingly a slim gray underslip, for it extends high to the neck and long to the sleeves. The gray is striped diagonally with a narrow cord made of silk and cut steel, and around the waist is the newest and oddest and smartest of belts, a "slave chain" belt made of silver and silk graduated links. The tiny buttons on collar and sleeves are also steel and silk. The ensemble is an afternoon frock as unusual as it is modish*





*The difference between the habit for general wear and that for park riding is shown in this and the habit at the lower right. The one-button, cutaway, slightly pinched-in coat, and the visible striped linen vest bespeak the riding-habit at its most formal degree of formality. The black worsted skirt is in the apron cut, the boots are of black leather, and the gloves may be of either white or tan chamois*





*The sportswoman in riding togs like those at the upper left is well equipped for her equestrian part. From the crown of her white milan, green-faced hat to the last shiny point of the spurs on the heels of her boots, she is fitted for cross-saddle cross-country riding. The breeches are white doeskin, the semifitted, single-breasted coat is black cheviot, and the shirt is white China silk. Though not a regulation polo suit, this one may be worn on the polo field*

*That the sports suit may retain every inch of its dignity and yet have its fling with the fads of the season, is proved in this model of covert-cloth with two belts, two pockets, and a modish fulness of skirt. A suit such as this has no cause to exile itself the summer long in the country, but may be worn in town as well. The leghorn hat is architecturally similar to the African helmet; it is faced with green felt and picturesquely banded with white and green*



## THE SPORTSWOMAN

### AFOOT OR AHORSEBACK

*An "over-all" coat of black and white checked cheviot may be slipped on over the riding-habit when the horsewoman is on the ground. Such a coat is also excellent to wear while motoring; this one has a full back. The sailor has a brim of rough shiny straw and a milan crown. Models on this page from Nardi*

*For general side-saddle wear, a riding-habit of black light-weight worsted is correct. Not so short, less fitted, and less formal is this coat than the one in the middle above, which is for park or horse show riding. The apron of the skirt is unbuttoned when worn on the horse so in case of a fall it will not catch on the saddle*



*Though it's a long way from being Dutch, this debonair suit of blue gabardine points with pride to its two high pockets and its double-breasted front, and claims for them an origin in the Dutch boy's suit. Narrow black braid is used almost everywhere it could be used, and, save for a typical descendant of the becoming flared collar of yesteryear, is about all the trimming there is. The skirt is full but hangs straight. The black milan sailor is trimmed with an ostrich cockade and grosgrain ribbon*

*Though it's a long, long way to Tipperary, you'd never know it to look at this odd suit with a Scotch plaid kilt and a "plaidie" to blow red and blue and green in the breeze, as brave as any tartan. The skirt may have a plaited knee-deep tunic or may be as illustrated. The semifitted jacket is of blue gabardine to match the foundation of the plaid; a black leather belt and black satin revers finish the coat. The Scotch cap of black milan straw has straw "bagpipe chanters"*



*The jacket of this blue gabardine suit suggests a man's dinner coat; there are long narrow lapels on the jacket, and, to carry the pretension further, it affects an unfastened look at the waist-line, where there are black link buttons. There is even a vest of white grosgrain silk fastened under black buttons just like a man's waistcoat. The two-piece circular skirt adroitly accomplishes fulness with little flare. Black braid binds every edge. Black and dull blue wings trim the black straw turban*



*Straight up and down is this suit of black and white checked cheviot. The rather mannish coat is only slightly fitted and has rolling lapels. Clever tailoring is shown in the pockets, split and bound with white braid, and the white-bound buttonholes, cuffs, and collar; oddly enough the buttonholes on the skirt are not bound. There are plaited sections at the sides of the skirt. The turban of dark blue milan is braided so it appears to be covered with chrysanthemums. Models on this page from Hickson & Co.*

**JACKETS FITTED EVER SO LITTLE IN AND**

**FULL SKIRTS FLARED OUT A LITTLE MORE**

# SEEN *on the* STAGE

## Effects and Defects of the Barker Production of "A Midsummer Night's Dream"—Non-Commercial Drama and Unwelcome Melodrama

By CLAYTON HAMILTON

THE first exhibition in New York of that new method of producing Shakespeare which has been in use in Europe for the last half dozen years has naturally provoked a great deal of discussion. Most of this discussion has been bewildered and unclear. The main cause of the general bewilderment has been a quite illogical tendency to confuse the theoretic principles of the new stagecraft with the particular application of these principles in the details of that single production which our public has seen. Some people have said that they do not like gold fairies, and that therefore the new stagecraft is nothing but a fad; others have said that they do not like the design of the duke's palace, and that therefore Mr. Barker's method of production is not so good as the late Augustin Daly's; others have said that some of the actors speak indistinctly and that therefore the apron-stage is un-Shakespearian; and so on, and so on—the errors in each instance arising from a hasty generalization derived from the dislike of some particular detail. The principles of the new stagecraft are one thing; their manifestation in any single effort is another thing: and if we are to appreciate the real significance of Mr. Granville Barker's production of "A Midsummer Night's Dream," we must consider each of these two aspects of the subject separately from the other.

### "A MIDSUMMER NIGHT'S DREAM"

FOR this production Mr. Barker has copied the Elizabethan theatre in his employment of an inner and outer stage. Those scenes which Shakespeare intended to be acted on the bare platform of the outer stage are produced by Mr. Barker on a wide apron built in front of the proscenium and descending to the auditorium in terraced steps. No scenery, no furniture, no properties are employed in the enactment of these outer scenes. Only a decorative curtain is hung in the proscenium, to offer a background of lines and colors appropriate to the costumes of the actors. For those other scenes which Shakespeare intended to be acted on the full stage, this decorative curtain is drawn up, and the apron at once becomes a mere foreground of the inner stage, on which an elaborate set of decorative scenery has been prepared. It has been certainly determined that Shakespeare himself was accustomed to decorate his inner stage with tapestry and to set up movable properties and pieces of furniture "behind the arras" while platform-scenes were going forward on the outer stage. Mr. Barker's general procedure in this particular regard is, therefore, in accord with Elizabethan custom. By this procedure he is enabled to present the text without any excisions or any rearrangement of the order of the scenes, and yet to run off the performance so swiftly that the entire acting time is only two hours and forty minutes. There is one intermission of five minutes and another of fifteen minutes; but these are granted more as a concession to the custom of a naturally restless public than as a surrender to any mechanical requirement. Never before, within the memory of the oldest theatregoer in New York, has the entire text of a Shakespearian play been set forth in the order in which the author set it down; and the public leaves the theatre at eleven. This fact is in itself sufficient proof that the reversion of the new stagecraft to the inner and outer stage is more practical than Augustin Daly's method of interrupting the continuity of Shakespeare's narrative by setting up a series of realistic pictures within a picture-frame proscenium.

With the acceptance of this principle, the new stagecraft wins its case; and this acceptance does not depend at all on whether or not the individual observer may like the look of the particular decorations that have been designed by Mr. Norman Wilkinson for the investiture of this particular play. Concerning these decorations the popular opinion seems to be divided,—as, of course, it has a perfect right to be.

#### IMAGINATION IN DROP-CURTAINS

Let us first glance at the three drop-curtains which, at one time or another, are hung up as decorative backgrounds to the apron-stage. The first of these exhibits a conventional tracery of vines, exceedingly simple and very lovely in line and color. This serves as an appropriate background for the throne of Theseus, which is set in the center of the stage, at the summit of the terraced steps of the apron. A second drop-curtain, which exhibits a hurly-burly of whirling clouds and dancing stars, has occasioned a good deal of unsympathetic comment; but, since the decoration serves as a background for the tempestuous quarrels of the quartet of intertangled lovers, it is surely not impossible to perceive what Mr. Wilkinson was driving at. A third drop-curtain exhibits a distant view of a city, rendered in monochrome and in only two dimensions. In other words, this prospect is painted not as a picture but merely as a decoration. The city itself is not a Greek city nor an Elizabethan city; it does not look like Athens, it does not look like London; it is simply any city, seen from afar. It is the only sort of city that could logically be shown in a helter-skelter kind of play which brings together characters, like Theseus and Hippolyta, that are conventionally Greek, and other characters, like Quince and Bottom, and their friends, that are actually English.

Let us look next at the more elaborate settings that Mr. Wilkinson has designed for the investiture of the inner stage. There are two essential features to his concept of the fairy glade. The first of these is a mound of green that rises to a rounded peak in the center of the stage. This serves as a little hillock for the circling dances of the fairies. All around the stage, green curtains, with their monochrome relieved by occasional patches that flower into color, are hung in such a manner that the actors may weave their way in and out of the tall folds of this panoramic background. This conventional design is certainly superior to any realistic forestry of canvas tree-trunks and leafage held together by a network. Other details, however, are introduced into this scene, of which it is less easy to appreciate the purpose. In mid-air, above the magic mound, is hung horizontally a circular garland very heavy in design and rather horrible in color. From the center of this circular monstrosity depends a canopy of gauze, beneath which Titania falls asleep; and the aspect of this canopy reminds the traveler a little of the usual precaution against the venom of Venetian



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*Florence Walton, who dances at the Biltmore and Chez Maurice, photographed for Vogue in a gown designed by Lucille*

*Martha Hedman (in the circle above) is leading lady in the excellent cast wasted on "The Trap," a bad play even more badly remodeled*



Photograph by White

*The curtain designed by Norman Wilkinson carries, in orange moon and silver stars on a deep blue sky and in the framing green of trees, the lines and colors appropriate to the costumes of the actors. Helena (Lillah McCarthy), Puck (Cecil Cameron), and Demetrius (Ina Maclaren) watch the efforts of Lysander (Walter Creighton) to awaken Hermia (Eva Leonard-Boyne), while Oberon (Horace Braham) stands in the background*

mosquitoes. Within this canopy is hung a dangle of many-colored incandescent bulbs that looks like the adornment of a Christmas-tree. These bulbs are particularly inappropriate in a scene that is imagined out-of-doors and that otherwise is lighted without any suggestion of electricity. But, though an individual spectator may object to these details, the principle of the setting, considered as a whole, is surely sound. For Shakespeare's fairy scenes, it is certainly better to suggest an imaginary forest than to imitate an actual forest.

STAGING THE PLAY WITHIN THE PLAY

The same principle should be kept in mind while judging the final scene in the palace of the duke. This is the only heavy set that is employed in the production. From the foreground of the apron, a vast black stairway leads up to a high black platform from which arise huge silver columns supporting silver rafters that let in the light from above; and behind the columns there is a conventional background of silver stars in a night-black sky. Some people like this huge and simple architectural erection; others do not like it; but this dispute in taste is merely a secondary matter. It is more important to consider the use that Mr. Barker makes of this erection in his handling of the stage. When the play within the play comes to be enacted, the duke and all his courtiers recline on couches at the extreme front of the apron, with their backs to the audience; and the spectator in the stalls looks over the heads of these spectators in the apron at the elevated platform on which Bottom and his fellows perform their "tedious brief scene" of Pyramus and Thisbe. This surely is an excellent arrangement—the only arrangement, in fact, by which the entire audience can be gathered easily into the palace of the duke.

So much for the scenery of this particular production. As for the costumes, the task of designing costumes for this play is so complicated that no artist could please everybody. Mr. Wilkinson has succeeded in making his Greek patricians look Athenian enough without looking too Athenian; he has succeeded in making his English rustics look Elizabethan enough without looking too Elizabethan; and he has also succeeded in setting these two types of costumes side by side without any incongruity. The only matter that has been a subject of dispute is his handling of the fairies.

HOW DO FAIRIES DRESS?

Before plunging into this dispute, let us first consider the problem of the artist. His problem is to make the fairies look as if they lived and moved and had their being in a totally different world from that inhabited by the Greek lovers and the Elizabethan rustics. What shall he do with them? It has always been customary in the past to give them wings; but these wings have never really looked as if the fairies could fly with them. If they are given human faces, it will be difficult for the spectator to imagine that these faces are invisible to human beings like Helena and Bottom. What shall the fairies look like? The problem is, apparently, insoluble. Mr. Barker and Mr. Wilkinson decided to dress them all in gold, to obliterate the human aspect of their features by gilding their faces, and, leaving them devoid of wings, to make them move with an other-worldly swiftness of short, mincing steps. Perhaps these subterfuges are as good as any others. Many people, however, have objected to these gold-faced fairies on the ground that, looking like metallic statues, they give a sense of heaviness that is unrelieved by the rapidity of their movements. But to condemn the whole production, as some people have done, because they happen to dislike the gilded fairies, is to reason falsely from the particular to the general.

Puck is a creature who dances lightly from one world to another—the world of fairy dream and the world of human actuality. He must therefore look more human than the fairies, more fantastic than the human characters. He must have an open face, to express his sense of humor. Mr. Wilkinson has clothed him all in red, left him an expressive face, and crowned him with a fantastic shock of lemon-colored hair. This design has been objected to, on the ground that Puck looks altogether too much like Struwelpeter, or any other German clown. But, once again, it is possible to agree with this particular objection without condemning in principle the intention of the artist.

IN FACT, A GOOD ENTERTAINMENT

The grouping and the movement of the actors are at all points admirable. The fairies shift and fall into their places with the rapidity and ease of a well-trained football team running through its signal-practise. Mr. Barker is also particularly happy in employing the various levels of his terraced stage to make his groupings monumental. The dances, which have been arranged by Mr. Cecil Sharp, are appropriate and unobtrusive. Mendelssohn's familiar and emphatic music has been discarded; and its place has been supplied by a series of traditional Elizabethan airs re-composed by Mr. Sharp.

Of the acting of Mr. Barker's company, it may be said that it is very good as a whole and rather bad in parts. The rhythm and the tempo of the reading of the text reveal a very careful orchestration on the part of Mr. Barker. He has trained his company in tempo as a musical conductor trains the members of an orchestra. Unfortunately, however, many of the actors are unable to enunciate distinctly in the rapid passages. Oberon reads beautifully; so does Philostrate; and so do Quince and Bottom: but Titania and Puck are hard to understand; Theseus swallows many of his words; and Hermia and Lysander do not seem to realize that verse is something different from prose. But, though much of the text is rather badly read, the blame for this should not be heaped on Mr. Barker's shoulders. It would be impossible at the present day to assemble a company of two dozen players all of whom could read both verse and prose as well as Mr. Otis Skinner.

Mr. Barker has done as well as he could with a company that was somewhat hastily assembled. The performance, though a little lacking in individual distinction, is full of snap and go, and, as a whole, is more than usually enjoyable. After all, "A Midsummer Night's Dream" is not a very good play; but Mr. Barker has at least succeeded in turning it into a very good entertainment. Within the recollection of the present writer, which stretches back to the old days at Daly's, the piece has never seemed so lively in the theatre as it is made to seem by Mr. Barker's application of the principles of the new stagecraft.

(*Continued on page 108*)



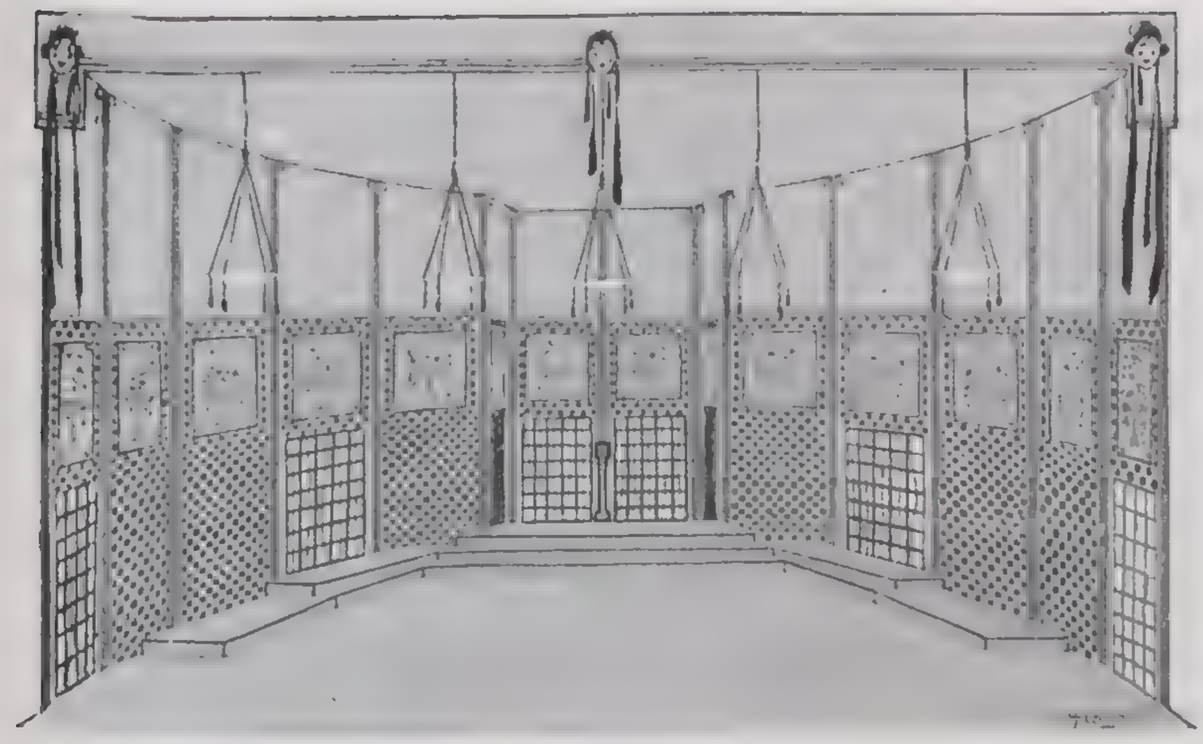
*Minnie the elephant and George in a trapeze act at the "Winter Circus"*

Photograph by Edwin Levick

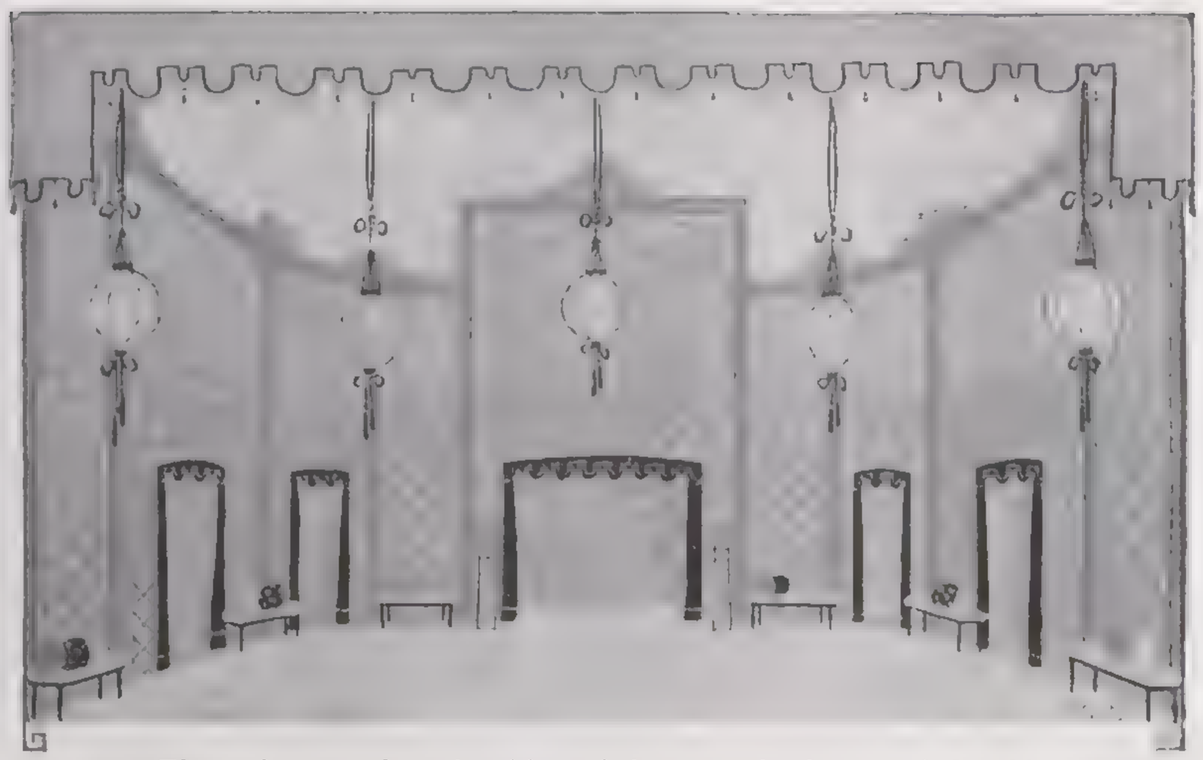


Photograph by Alice Boughton

*The littlest clown and the longest clown who contribute to the fun of the Hippodrome's colossal "Winter Circus,"—Pete Walsh and Carl Gordon*



*The rôle of leader belongs to the stage in the field of decoration as legitimately as in the field of costume, and many a suggestion for ballrooms guiltless of the traditional crystal chandeliers and gilded furniture may be gleaned from "Watch Your Step," with its ideal backgrounds for dancing figures*



*That color may be soft without being anemic, is proved by this scene from "Watch Your Step," which, with the scene at the left, was designed by Robert McQuinn. On café au lait walls, light blue lattices over salmon panels carry garlands of green; the lights are chrome yellow, and dark blue and green give contrast*

# STAGE-SETTING FROM THE DECORATOR'S STANDPOINT

## In the New Tendency to Substitute Imagination for Realism and the Will of the Designer for the Whim of the Star, Lies the Sign of Future Greatness in Stage Decoration

By RUBY ROSS GOODNOW

REALISM seems to have been carried as far as it will go in stage-settings. The public has long been bored to extinction by the wind machines, the snow storms, and the choo-choo of motor-cars or locomotives. Complete indifference has followed, and the theatregoer has learned to ignore old familiar sofas and the persistent gilt, and to concentrate his mind on the plot and the players. He is so accustomed to depend upon the players and their costumes for all the interest that when his attention is arrested by a decorative stage-setting, he is surprised into an appreciation that is so keen as to be almost pathetic.

### FOR THE PAGEANT OF ENCHANTING SCENES

The development of stage scenery seems unaccountably slow. There has been a complete revolution in the designing of stage costumes in the last ten years, and yet the backgrounds for those costumes usually remain as banal as ever. Reinhardt's "Sumurun" was good for every one—managers, actors, designers, and playgoers—in that it gave to all the novel, exquisite pleasure of consistent arrangement. Ever since that production, theatrical powers-that-be have been imitating, with more or less intelligence, the flat backgrounds and the daring massing of color in that pageant of enchanting scenes.

One great trouble has been—and is—that the man who does the stage-settings has a thousand limitations. He may be ordered to insert the Woolworth Building into his carefully studied boudoir scene, and "his not to reason why." He may do a charming scene, with due regard for the costumes that are to be worn and the massing of color for the chorus, and the whims of some one else may completely change the color or the massing of this chorus. He plans a subtle color play in blues and greens and queer pinks, and goes to infinite pains to have a consistent setting, and then some bland ignoramus brings in a pair of rubber-trees in maroon jardinières. The wonder is that the man who does the scenery does not hang himself before the opening night.

It is strange that the managers in this country are not shrewd enough or farsighted enough to turn over a play to one man, as is done in Berlin and London. This one man, of course, must needs have an astounding versatility. He must have an architect's knowledge of design, an artist's feeling for color, a decorator's sense of composition and massing, and an expert's knowledge of lighting. Given a fine general scheme, he must have a certain freedom to use this precious versatility. The costumes and scenery must be worked out under his supervision. His should be the final decision when choruses are to be shifted and color schemes disturbed. His, also, should be the right to banish the gilt-legged chairs, the useless moldings, and all the hideous junk that he has inherited along with the drop-curtains. The final condition of success—and a fearfully disputed one it is—is his privilege of experimenting with the lights.

### GIVING THE DESIGNER A CHANCE

When the man who designs scenery achieves this versatility, and the theatre owners recognize his ability, we shall have scenery that is as admirable as that of Reinhardt and Gordon Craig. Witness the Granville Barker productions: we can not call Barker ours, but he has at least met our trying conditions, and has accomplished his effects by being absolute master of the situation. But our concern is not so much with Barker, as with

(*Continued on page 106*)



*Gay and intimate and feminine enough to delight the heart of the most exacting occupant is the bedroom in "A Pair of Silk Stockings." So new and refreshingly crisp in color is this room that every woman in the audience leans forward to examine it, and many a one requests its originator, Mrs. O'Kane Conwell, to design her one like it*

# THE CHARM—AND INUTILITY—OF LITTLE THEATRES

## Though to Attend Them Is an Esthetic (and Social) Delight, It Would Seem upon Mature Consideration That the Playhouse in Miniature Offers No Advantage to the Art of the Drama

By CLAYTON HAMILTON

SINCE the Little Theatre was erected by Mr. Winthrop Ames three years ago, several other tiny playhouses have been inaugurated in New York. Of these the most important are the Princess, the Punch and Judy, and the Bandbox. There seems to be a prospect of adding others to the list next season which shall seat the statutory number of two hundred and ninety-nine spectators. Meanwhile the contagion has spread to other American cities. There is a Little Theatre in Philadelphia, a Toy Theatre in Boston, and a Little Theatre in Chicago. The last of these is the tiniest of all, for the auditorium contains only ninety-one seats. Nearly all these little houses are unusually attractive in architecture and in atmosphere; and in most of them productions of extraordinary interest and worth have been exhibited. It is therefore important to inquire whether this type of theatre has come to stay—whether it justifies its existence on artistic, economic, and social grounds—or whether the movement that has resulted in the recent inauguration of so many little theatres is merely a momentary eddy in the general current of theatric history.

### INTERRELATION OF THEATRE AND DRAMA

Let us consider the question first of all from the point of view of art. In every period of history there has been a necessary interrelation between the structure of the theatre and the structure of the drama. Plays were built in one way for the Theatre of Dionysus and in another way for the Globe Theatre on the Bankside. Sometimes a change in the construction of the playhouse has required a change in the construction of plays; at other times an alteration in the exigencies of the drama has demanded an alteration in the physical conditions of the theatre. A little less than half a century ago, the Drama of Rhetoric and the Drama of Conversation were superseded—temporarily at least—by the Drama of Illusion; and this revolution in the drama was accompanied by a cognate revolution in the theatre. The apron-stage was temporarily abolished and the picture-frame proscenium adopted. The drama was conceived, for the first time in history, as an art primarily visual instead of auditory. Acting became representative and intimate rather than remaining presentative and oratorical. These changes demanded a contraction of the auditorium. The new conventions of the Drama of Illusion required that all the spectators should be gathered in sufficient proximity to the stage to feel themselves among those present in the action, to see the slightest change of facial expression, and to hear lines apparently delivered in the tone of ordinary conversation. The realistic drama of this pictorial period necessitated a smaller theatre than the world had been accustomed to in the days of the rhetorical drama of Shakespeare and the conversational drama of Sheridan. Hence, throughout the last half century, as the drama grew more and more intimate, the theatre grew more and more restricted in size. The extent of the change may be measured at a glance by anybody who will take the trouble to compare any recently erected theatre in New York with the Academy of Music or the Grand Opera House, both of which were built in the days of the auditory drama.

Of this historic evolution the advent of the little theatre is, of course, the final step. No movement which has required fifty years for its accomplishment can be regarded as unprecedented; yet the question may be asked whether a natural and necessary evolution has not been carried to excess in the case of an auditorium which, like that of the Little Theatre of Chicago, seats less than a hundred people. In that auditorium the present writer has witnessed a performance of "The Trojan Women" of Euripides, which was written for a theatre that seated twenty thousand; and, though the performance in itself was excellent, the gain in intimacy was more than overbalanced by a loss in amplitude. No play that has ever yet been written was intended primarily for so small a theatre; where, then, is the advantage, to the dramatist, of so diminutive an auditorium?




Photograph by White

*The Punch and Judy booth of country fairs suggested the façade of the Punch and Judy Theatre. On this front of buff plaster with brown woodwork and blue and orange decorations the primitive couple seem leaning out to beckon the audience in, and above them is pictured the gaily colored drum—forerunner of the press-agent—which in old days summoned the townspeople to the strolling puppet players. Punch and Judy are pictured in stained glass windows below, and give an effect at night quaintly fantastic*

### AS PINERO VIEWS LITTLE THEATRES

The first of all the very little theatres in the world was apparently conceived by that insane, inventive genius, August Strindberg, and inaugurated in Stockholm. Strindberg's experiment was soon copied in Paris; and the innovation was

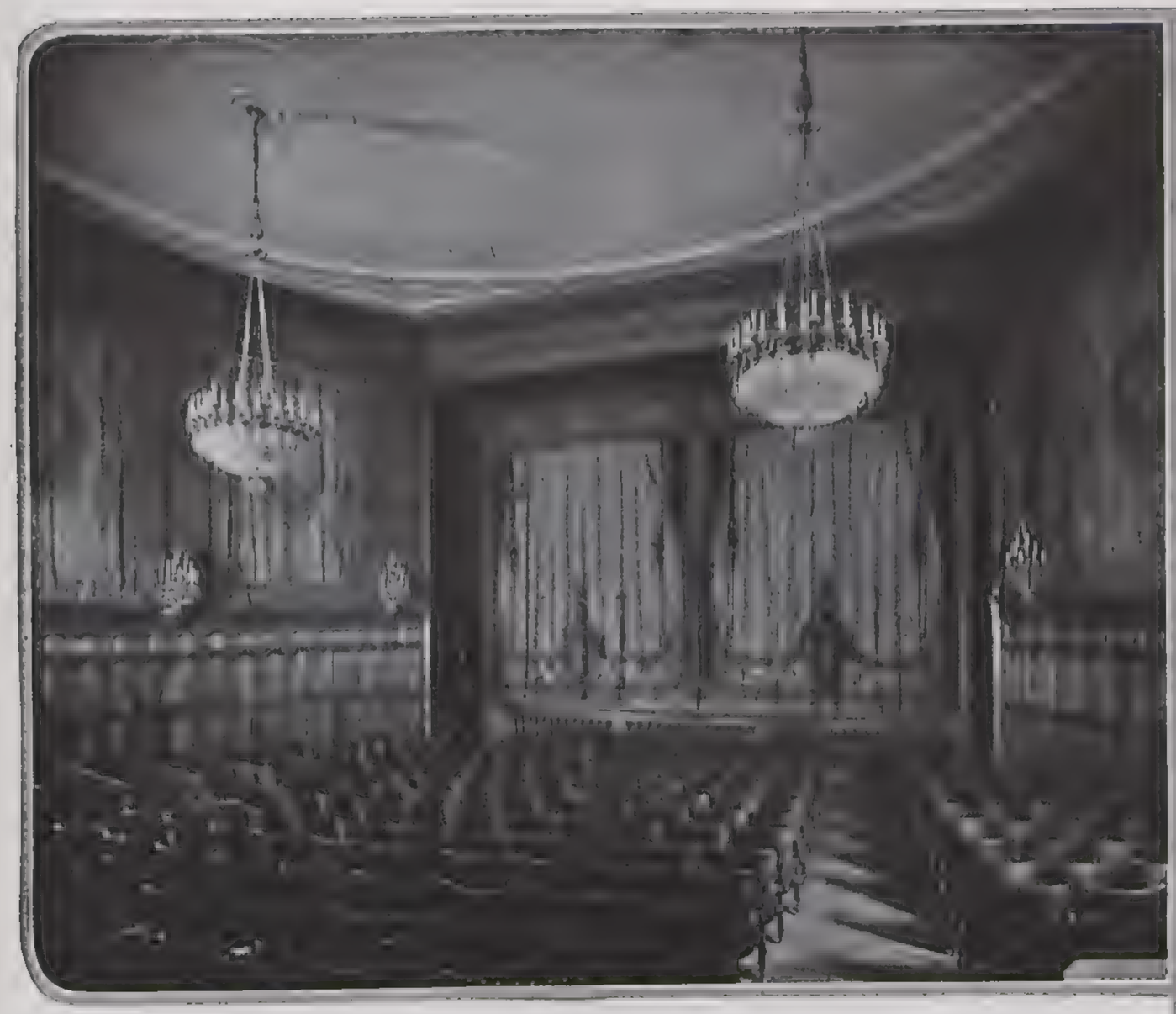




Two photographs by Edwin Levick

*Save for its timbered ceiling, the interior of the Punch and Judy Theatre might well be a reproduction of the courtyard of an old English inn when strolling players were giving a dramatic performance on a temporary stage of boards supported on wooden horses. The benches are such as were placed in the yard, and the boxes stand in the place of the windows from which the guests at the inn might watch the play without mingling with the commoners*

*In the foyer—if anything so small may properly be called a foyer—of the Punch and Judy Theatre, dull tiles lead back to gray plaster walls and stairs, enriched by a deep-toned tapestry hanging and a carpet of dark blue velvet. The electric candelabra are of dull iron, green finished. From this foyer, blue-coat boys, who look for all the world like the pensioners at Christ's Hospital depicted by Lamb, usher the patrons to the old-time auditorium*



*The intimacy of a spacious drawing-room pervades the Little Theatre auditorium. The paneling is walnut color, pilasters painted to match are touched with gold, and seats of the same color are upholstered in Spanish leather. The walls are hung with tapestry cloth, painted after Boucher*




*In its façade of colonial inspiration, the Little Theatre cleverly creates the illusion of a walled garden by slightly setting back the second story and filling in the space with evergreen trees. The dark red brick, set in white mortar, is relieved by pillars and ornamental details in French limestone, the doors and trim are of white wood, and the wooden shutters are bluish green*

made successful in Berlin at the Chamber-Theatre of Max Reinhardt. The success of this Chamber-Theatre suggested to Miss Gertrude Kingston the project of the Little Theatre in London; and Miss Kingston's example was followed, in America, by Mr. Winthrop Ames. At the time when Miss Kingston's experiment was being launched in London, the present writer had occasion to consult Sir Arthur Pinero concerning the advantages and disadvantages of the project. Sir Arthur's opinion may be paraphrased as follows: Any performance that can be rendered intimately to three hundred people can be rendered just as intimately to a thousand people. In other words—according to the greatest living English dramatist—the very little theatre is unnecessary. A more recent interview with Mr. Granville Barker confirmed the same opinion. When asked to state the seating capacity of his ideal theatre for the production of the best plays of the present period, Mr. Barker set the figure between one thousand and twelve hundred. It appears, therefore, that, from the point of view of art, the little theatre has resulted from the superfluous development of a tendency that was originally sound.

### THE ECONOMIC VIEWPOINT

Let us next consider the subject from the economic point of view. In a recent conversation with the present writer, Mr. Granville Barker stated that the commercial problem of the theatrical producer at the present time is primarily a problem of real estate. In great cities, like London and New York, a theatre must occupy ground that is worth a vast amount of money. This ground must bring an adequate return; and this return must necessarily be deducted from the profits of any theatrical production. The reason why all the little theatres that have recently been opened in New York are designed to seat exactly two hundred and ninety-nine spectators is merely that a regulation of the fire department requires a ten-foot alley on either side of an auditorium that seats three hundred or more people. By evading this statutory imposition, it is possible to save a frontage of twenty feet in the most expensive quarter of the city; and this saving considerably diminishes the standing charge for rent that must be subtracted from the profits of the play. But, in discussing this point, Mr. Barker added that the apparent saving seemed to him illusory. In his opinion, any play that could sell out to three hundred people would crowd a theatre that seated a thousand. From his own experience, Mr. Barker stated that during his tenancy of the Court Theatre in London, he had been deterred from setting forth several expensive productions by the fact that the capacity of so small a theatre was inadequate to cover the necessary investment.

In this connection it is pertinent to state that none of the little theatres that have been inaugurated in New York have made money up to the present time. The saving in rent seems inadequate to offset the necessary diminution of the gross receipts of a successful play. To paraphrase the verdict of Sir Arthur Pinero: Any play that can sell out to three hundred people can sell out to a thousand. And—to add a corollary—it seems sound to state that no play that can not sell out to three hundred people is really worth producing.



*One of the delights of the small theatre is that the limited size of the audience permits the enjoyment, during the entr'actes, of such restful and livable rooms as this at the Little Theatre. Here tea is served during the afternoon performances, and coffee in the intervals of the evening play, by the friendly light of a real wood fire and softly shaded candles. The well-turned furniture is of English oak, inset with cane*

But the entire question must also be considered from the social point of view. The little theatre is a theatre for the few; and, by reason of its very restriction of capacity, it becomes—to use the snobbish adjective—exclusive. Is such a theatre desirable, from the point of view of those who deeply care about the evolution of the drama? The answer to this question must be rendered emphatically in the negative. Any movement that tends to divide the general theatregoing public into special cliques and clienteles is disruptive of that democracy of the drama in which the greatness of the art is rooted. Plautus was hampered by an audience overwhelmingly plebeian, and Racine was hampered by an audience overwhelmingly aristocratic. A good play should be equally accessible to people who can afford to pay two dollars and to people who can afford to pay only fifty cents. But to Mr. Ames's Little Theatre —in which every seat is as good as every other—it is impossible to obtain admission for less than two dollars; and this restriction, though contributing a certain increment of enjoyment to those who can afford to pay the price, excludes many of the most intelligent and most appreciative members of the general theatregoing public.

To sum up the three points that have already been discussed,—it appears that the general project of the little theatre overshoots the mark, from the artistic, the economic, and the social standpoint; and it therefore seems logical to infer that the present movement in favor of little theatres is destined to produce no permanent results. This much being said in theory, a few words must quite illogically and irresponsibly be said on the other side, in praise of the particular experience of attending the little theatres of New York.

### THE LITTLE THEATRE, PIONEER

There is a charm of atmosphere in Mr. Ames's Little Theatre that is enjoyable in itself, apart from the merits of his superlative productions. A sense of something daintily delightful begins with the first glimpse of the exterior of the edifice. We are reminded at once of a calm New England green; for the design of the façade is ancestrally American. The white and homely little lobby reminds us of New England also, for it gives us a sense of good housekeeping.





*Though the Bandbox Theatre is of a smallness befitting its name, its little salon gains spaciousness from the studied simplicity of the decoration and furnishings by Elsie de Wolfe. The portrait is of Mansfield as Beau Brummel*

*Small and pleasant, though without strikingly individual features, is the foyer of the Princess Theatre, which perhaps emphasizes somewhat over much a style admittedly appropriate to a building of fireproof construction*

Next we step into a hall with a fireplace at the opposite end; and this transition has conveyed us easily overseas to Old England, where interiors are comfortable.

Lastly, we enter what seems to be a mellow drawing-room. The room itself is lovely. Above dark wainscots of aged wood, the walls are hung with ancient tapestries—or so the eye believes, while resting on their counterfeit presentments. Over all is a white ceiling, richened and matured by a light that never was on sea or land but surely ought to be, forever, in a drawing-room. We look at the chandeliers, and grow thankful to the artist who arranged so delightful a method of lighting such a room as this.

And in the long intermission we adjourn to the tea-room downstairs, where coffee and cakes are passed around by dark-eyed girls with pink flowers in their hair and dresses of unobtrusive gray.

The stairs to the right of the vestibule descend to this room, which resembles a living-room in a private house, furnished in old English oak, with white paneled walls, blue green curtains, and gray carpet. Tea is served here during the entr'actes at the afternoon performance, and coffee at night, and it is always thronged at such times. It is also utilized as a cloak room; but during the first act, the racks are pushed back into the corners of the fireplace alcove and hidden by handsome Spanish leather screens; after the performance patrons have the entire room in which to cloak themselves.




Photographs from Edwin Levick

*Within the pleasing interior which lies back of its white marble and green iron façade, the Bandbox Theatre houses, on Friday and Saturday nights, the Washington Square Players, an organization of amateurs and semi-professionals whose aim is to give good plays for the good fun of giving them*

### RECENT FOLLOWERS

The esthetic adventure of attending the Punch and Judy Theatre, which has been erected more recently by Mr. Charles Hopkins, is scarcely less exciting. The façade suggests the sort of toy theatre with which all of us have been delighted in our childhood. We are ushered into the auditorium by little blue-coat boys who look, for all the world, like pensioners at Christ's Hospital—a

(*Continued on page 136*)

# THE MUSICAL SEASON IN RETROSPECT

Two Entirely New Operas and a Sensationally Successful Revival of "Carmen" Stand to the Credit of the Metropolitan, while the Concert Platform Has Been Whelmed beneath a Meteoric Shower of Stars from Warring Lands



*Mme. Matzenauer as she appeared in the Metropolitan presentation of "Fidelio," the only opera composed by Beethoven and a late revival*



*Scotti appeared in a rôle new to New York audiences as Chim-Fen in "L'Oracolo," an opera by Leoni, based on "The Cat and the Cherub"*



Copyright Aimé Dupont

*The fact that "Carmen" attracted the largest audiences of the season was due not more to the perpetual freshness of the Bizet opera than to the presence of Farrar in the title rôle*



Copyright by Mishkin, N. Y.

*Among the last parts sung by Caruso before his departure to fulfil the long-threatened Monte Carlo engagement was Don José in "Carmen"*



Copyright by A. Dupont

*The unforgettable Calvé, who has not appeared in New York for several years, returned as soloist for a French Red Cross concert and has been singing Carmen and other rôles in vaudeville at the Palace*



*First of the new operas presented at the Metropolitan was Giordano's "Madame Sans Gêne," a work which lacked vital appeal, but was ably forwarded to success by Farrar as Madame Lefebvre and Amato as Napoleon*

Three photographs by White

NOVELTIES were the last things to be expected in a musical season that opened as inauspiciously as did that of 1914-15. So late as September the managers in the different fields of musical activity, including Giulio Gatti-Casazza, impresario of the Metropolitan Opera Company, had little or no knowledge of how they were to reach the artists already engaged; as for those musicians with whom new contracts were to be made or

(*Continued on page 100*)



*A lady's maid's afternoon dress shown at the Fashion Fête at the Ritz-Carlton was black taffeta, trimmed with black velvet ribbon, collared and cuffed with white hemstitched chiffon, and fastened under jet buttons. The apron was of white chiffon*

## EACH MAID A LITTLE INDEX TO THE MANNERS AND METHODS OF HER MISTRESS

IF the mistress of an establishment realized to what degree her maids are really little indexes to herself, her philosophy of life, her system of running her own particular little cosmos, she would as soon go about ill-gowned herself as permit a carelessly uniformed maid to be seen in her home. Subordinates in any occupation quickly take the tone and color of those in authority, particularly in the household, and the guest who is received with scant courtesy by the servant promptly comes to the conclusion that, perhaps, behind the scenes, her hostess is not the well-bred woman she seems to be in public.

Efficient service does not mean only an orderly and a deft accomplishment of duties, nor merely a respectful manner; it means a human consideration, and, in fact, an anticipation of what is needed for the comfort of all members of a household. A story is told that shows what the late Queen Victoria demanded from those about her. When the Empress Eugénie paid a visit to Windsor, it surprised the Queen to see the Empress look behind her for a chair if she wished to sit down. The Queen never looked; she sat. Needless to say, the chair was always there to be sat upon. Another point made by this perfect, if autocratic, housekeeper was that neither maids nor any signs of housework should be in evidence after ten o'clock in the morning. Only the very early guest at the castle ever caught a glimpse of the veritable regiment of deft housemaids—all clad in immaculate pink print frocks, white aprons, and severe little caps with pink bows—that accomplished the daily tasks. Their very uniform was enough to inspire these maids with the importance of their work.

Some well-known writer says that a well-cut back is as necessary for the moral support of a woman as religion. This is so true that one of the prominent New York workers in the night courts and reformatories for women found that providing women with a pair of stays, as well as with clean clothes, had the effect of pulling them together in more senses than one; that in this way the dormant self-respect was more quickly awakened than by

(*Continued on page 98*)



*The regulation morning dress for a housemaid is a plain dress of checked or striped gingham with a big protective linen apron; a diminutive ruffled cap should be worn*

*Designed according to the approved regulations governing the uniform of a child's nurse is this costume of striped seersucker, all but covered by a five-gored linen apron*



*One correct uniform for a maid is made up of a plain five-gored skirt, a daintily piped waist, a lace-edged marquisette apron, and an English cap of nainsook, ribbon-tied*

*Correct in every detail is this nurse's coat of fine, all-wool serge. The conventional bonnet is an authoritative copy of the English style. Four uniforms from Joseph*

# COIFFURES IN THE HEIGHT OF THE SEASON

## The Ups and Downs of the Coiffure According to the Inspiration of Present-day French Prophets



*The subtle suggestion of the prodigiously high mode that made Marie Antoinette famous is one not to be overlooked in the coiffure à la mode*



*Thoroughly French, from the top of it which is very high, to the last wisp of it at the back of the neck, is this coiffure, held by the curve of a comb*



*She who has a slender face binds her brow with pearls, and sets torches of paradise above it. Arrangements at the top of the page by Carrière et Petit*



*A coiffure which makes youth look more youthful, and fair and forty more fair and less forty, is this puffed and rounded arrangement, hiding the ears*

IN A modest little street in the Latin Quarter of Paris swings a whimsical, weather-beaten sign. The sign is of worm-eaten wood and bears the following painted legend:

"Maistre Joussin. Barbier.
Rase le Senat.
Accommode La Sorbonne.
Frise l'Académie."

Maître Joussin's shop has stood the test of time and change for over a hundred years, and the business has been handed down from father to son since the tragic days when Léonard, the favorite coiffeur of the lovely Marie Antoinette, created the towering and elaborate coiffures worn at the court of Louis XVI. Since there remains no recognized royalty in France to-day, there is no one coiffeur who can boast of coiffing the court; but there are four or five master hands in the gentle art of hair-dressing. Each has his specialty and each his chosen clientele.

The consensus of opinion among the coiffeurs of Paris is that the coiffure à la mode is a modified or rather plagiarized production of the Marie Antoinette mode. It is true that the cushions and other



*Mlle. Sorel never, well, hardly ever, appears at the Théâtre Français without wearing her hair like this. This and the coiffure at right by Cuverville*



*This variation of the coiffure which Mlle. Sorel fancies, creates a long sloping line from the nose to the tip-top of the chignon, and softens the face*



*Curls on the cheeks soften the popular backward sloping line. A spray of leaves and an aigret are ornaments. This and coiffure at right by Raoul*



*Originated by the only coiffeur in Paris who boasts royal patronage is this coiffure with a garland of moss roses climbing its height wave by wave*

monstrosities which were used as foundations upon which to erect the towering masses that graced the crowned heads of that epoch, are not in evidence, but the receding backward line is almost identical in each case.

THE SOREL COIFFURE

There is one well-known coiffeur in the avenue de l'Opéra, who is patronized by practically all the Americans who regularly make a pious, if not religious, pilgrimage to Paris. Most of the *artistes* in Paris are coiffed in these salons, and many of the charming novelties in head-dresses and hair ornaments are created in the ateliers adjoining.

Mlle. Cécile Sorel is one of the faithful adherents of this house and the illustration at the lower left on page 71 shows a Cuverville arrangement that has become known as the "coiffure Sorel," as it was especially designed for, and is worn by, Mlle. Sorel. This coiffure, to be authentic, should have no fringe, and should have none of the curls the French style *guiches*, but the hair is draped on the forehead in a becoming fashion.

Another effective coiffure from this same coiffeur is illustrated in the drawing second from the lower left on page 71. In this arrangement, the backward sloping line is strictly observed, and the hair is waved in long loose lines.

Near the Café de Paris is the one coiffeur in Paris whose door is blazoned with a boast of royal patronage. Her Majesty, the Queen of Spain, confides her hair-dressing to no other save Raoul when she comes on her frequent visits to Paris, and discreet gold letters to this effect instruct the passing pedestrian.

Two evening coiffures from this establishment are shown in the drawings at the lower right of page 71. The one second from the right shows the hair dressed very high at the back and folded into a flat French twist and fastened invisibly. A spray of iridescent green leaves with a feathery aigret of greenish paradise lends a smart touch to this arrangement, and the two little curls on the cheek soften the severity of line.

The coiffure at the extreme lower right on page 71 shows the loosely waved hair drawn high on the crown of the head and folded under, without either knot or chignon, as the present mode demands. A garland of pale moss roses with a soupçon of faint green leaves is twined about the head. One large full-blown rose surmounts the coiffure, and the rest of the roses are half open or curled and crinkled buds.

A MASTER STROKE

A season or two ago, a well-known coiffeur and an equally well-known modiste, took a shop together in Paris; thereby the firm of Carrière et Petit was formed, and a master stroke of genius was achieved. Hair may be done to "become" hats, and hats may be made to adorn hair. It is an innovation that has no parallel, and the idea was undeniably a clever one.

(*Continued on page 136*)

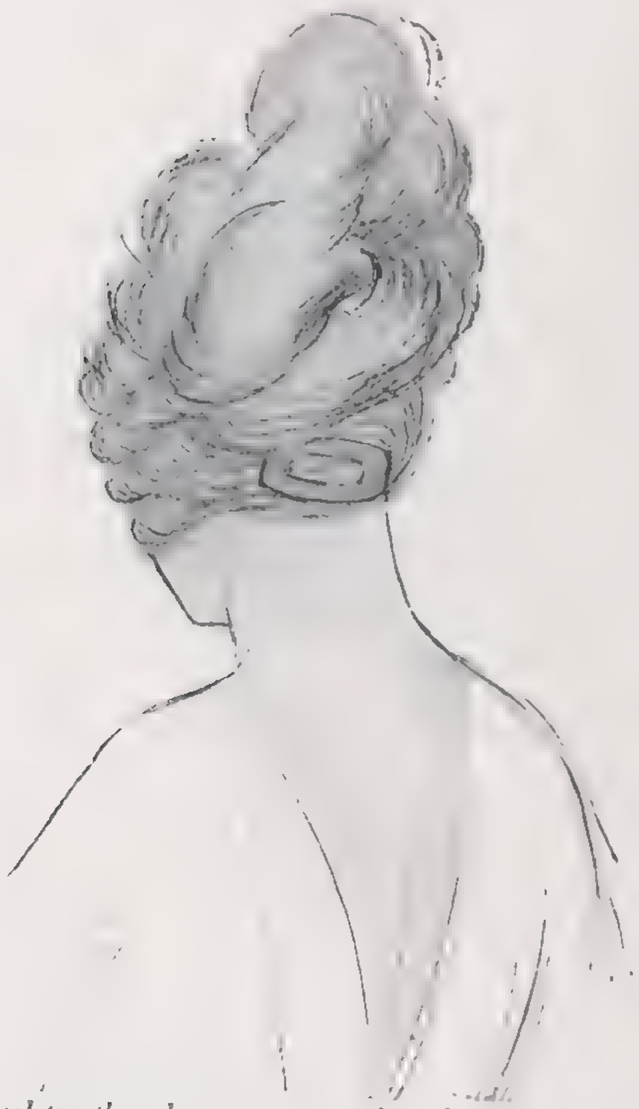


*To make sure the little curl right down the middle of the forehead is observed of all observers, Dœuillet's manikin at his opening had it trimmed by a bow and rose*

*Made to "become" the new little, round little bowler hats was the coiffure of a pretty manikin at Beer's opening. The chignon was almost on the collar and the hair was drawn right back from the brow*

*At the Paquin opening the Paquin coiffure was swathed across the back of the manikin's pretty round head like a scarf and puffed out at the top of it like a cloud*

*Suggestive this coiffure is of the full skirts and close bodices that accompanied it in 1870, and with which it could be worn now; its charm is of all things old-fashioned. It is reproduced from an 1870 photograph of the Empress Eugénie*



*Obsolete though some say they be, the puffs and cushions of Louis XVI days rise as gracefully now as ever they rose and with fewer "aids"*



*Surely laurel wreath was never more gracious than this wreath of frosted jasmine against dark hair coaxed into the omnipresent French twist*



*Roses try to hold the swirling hair, but curly wisps escape over each ear, in spite of all. Arrangements at bottom of page by Dondel et Cotreau*

# THE WELL-DRESSED MAN

## A Review of the Correct Dress for Each Occasion of a Man's Day, Be It an Occasion of Morning, Afternoon, or Night

"IS NOT the fair fabric of Society itself, with all its royal mantles and pontifical robes, whereby from nakedness we are organized into nations, the creation of the Tailor alone?"

The grim Scotchman who wrote these words dressed habitually in the rough tweeds and homespuns of his native hills. One would never have picked him out as a dandy, but one would have infallibly recognized him as a philosopher. His clothes were as well-chosen for that purpose as were, for instance, the exquisite clothes that George (Beau) Brummell adopted for a very different purpose.

The art in dress—the whole art—is "to look the part." If one happens to be like Carlyle, he should dress as characteristically as did Carlyle. But, nowadays, not even a young Irish poet with a position to make in London is half justified in going to all the madly esthetic extremes that Oscar Wilde made so famous in the nineties. The American man is reasonably safe in wearing what is being worn at the moment among the best-dressed men of New York, but before discussing in detail the correct costume for each occasion in the day, it is well to remark that the fashions show no very radical changes from those of recent seasons. Men's fashions never do.

### FADS SELDOM MATERIALIZE

Every year one hears from here and there that fashionable men are going in for loud and striking clothes. Tailors of excellent reputation often convey this impression, and, to back it up, they show orders received from men of social position. But when one looks around in midseason, the promised changes have seldom, if ever, materialized. This year, in particular, when foreign makers are showing nothing odd or bizarre, the best-turned-out men are more than ever conservative. Those who care for the unusual and radical can always find it at the tailor's and haberdasher's, but they will not find it where men of fashion are gathered this season. Women's dress is susceptible to great and endless variations, being still the individual setting for an individual mood; man's dress, on the contrary, is a uniform.

### CONSERVATISM IN BUSINESS CLOTHES

From the time he gets up, until at least four in the afternoon, every American man is supposed to have some regular occupation. During these hours, he is comfortably and appropriately dressed in a sack suit of one of the standard materials like serge, unfinished worsted, or cheviot. This is a man's working dress, and it should not be "fancy" in any degree or respect. The coat is not appropriate if it is deeply cut in at the waist, with enormous high-peaked lapels, like the coat George Arliss wore in "The Devil" years ago, nor should it be made of gaily striped flannels.

Appropriateness in business clothes is a point which many young men overlook. When one joins a party of polo players bound for Coronado Beach, or goes to Newport for August, or does anything else of that delightful and not too formal sort, he may dress with considerable freedom. He may choose the very latest cut in coats, he may give free rein to his fancy in spats, light pink shirts, homespun overcoats, and what not, but he should eschew all this when he dresses for business. The young bond salesman who appears in a client's office arrayed as though for a motor trip to Mount Kisco may create an atmosphere of easy-going informality, but he will sell no bonds thereby. This seems to go more deeply than usual, perhaps, into the philosophy of clothes, but clothes are a part of a man's business in life and they deserve that respectful consideration which our more heedless young men are not always disposed to give them.

The careful man chooses, then, for business hours, a conservatively cut three-button sack coat, with waistcoat and trousers to match. Unless the figure is like the English figure—a rare thing in this country—the coat ought not to be cut far in at the waist, and it is well to remember that the best tailor in the world can not produce anything that even remotely resembles the true life-guardsman effect on a figure that is broader at the hips than at the shoulders. The trousers should be cut rather high in the back, if braces are worn; this insures a smoothness over the hips that no belt can attain. The trousers should reach the instep comfortably, and for strict business wear, should not have the bottoms turned up.

### COMPLETING THE BUSINESS COSTUME

A dark overcoat with a velvet collar is always appropriate for business wear; ulsters, and all top-coats of that general nature, are excellent for miscellaneous purposes, but seem out of place in the elevated or subway trains.

There is considerable latitude in the choice of collars and cravats. Either a fold or a wing collar may be worn, and the variety in shapes and heights is so great that the only safe thing is to experiment until a becoming style is found. No one should be misled into the idea that there are "new" shapes in collars, for popularity only fluctuates slowly from those that are narrow in the opening to those that are wide. If many of one kind are seen it is wise to choose the other kind. Four-in-hand ties are more becoming to some men than bows, and vice versa. Then there are complexions that won't stand yellows, and others that make greens impossible. So the only reliable guide in neckwear is not what is newest on the counter, but what is individually becoming after it is tried on. A few good shapes and conservative patterns of neckwear are illustrated at the top on this page.

The business costume is completed by a derby or a dark felt hat, black boots or oxfords, and suède or dogskin gloves. For summer-time wear the straw hat shown just above the Panama or this page is a good model. However, the Panama is worn a great deal as a business hat, and is also appropriate for wear on the most formal occasion which may arise between dawn and dawn of a midsummer day. A white negligée shirt always goes well with any cravat, and stiff rather than soft cuffs are now the fashion.

The chance for distinction in business dress lies, not in striking materials or oddities of cut, but in dignity and harmonious balance of the whole costume. Well-chosen jewelry helps greatly in this direction; one can almost tell a man of good taste by a glance at his cuff links and watch-chain. Jewelry of any sort should be light and simple; its very inconspicuousness will make it doubly attractive.



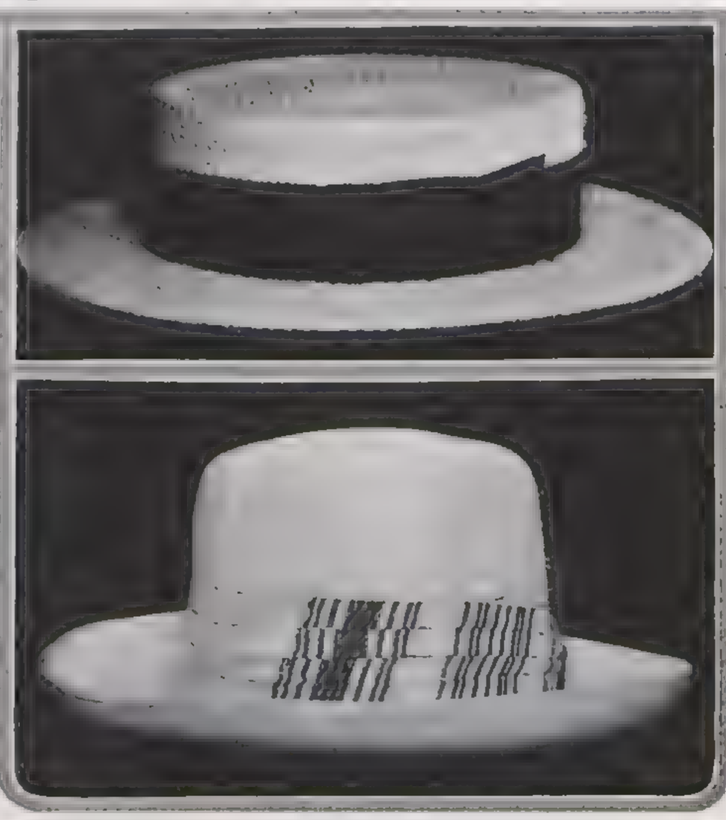
*This new spring shirt for daytime wear is of French corded madras. It has a plain colored body, striped and finely plaited bosom, and stiff striped cuffs*



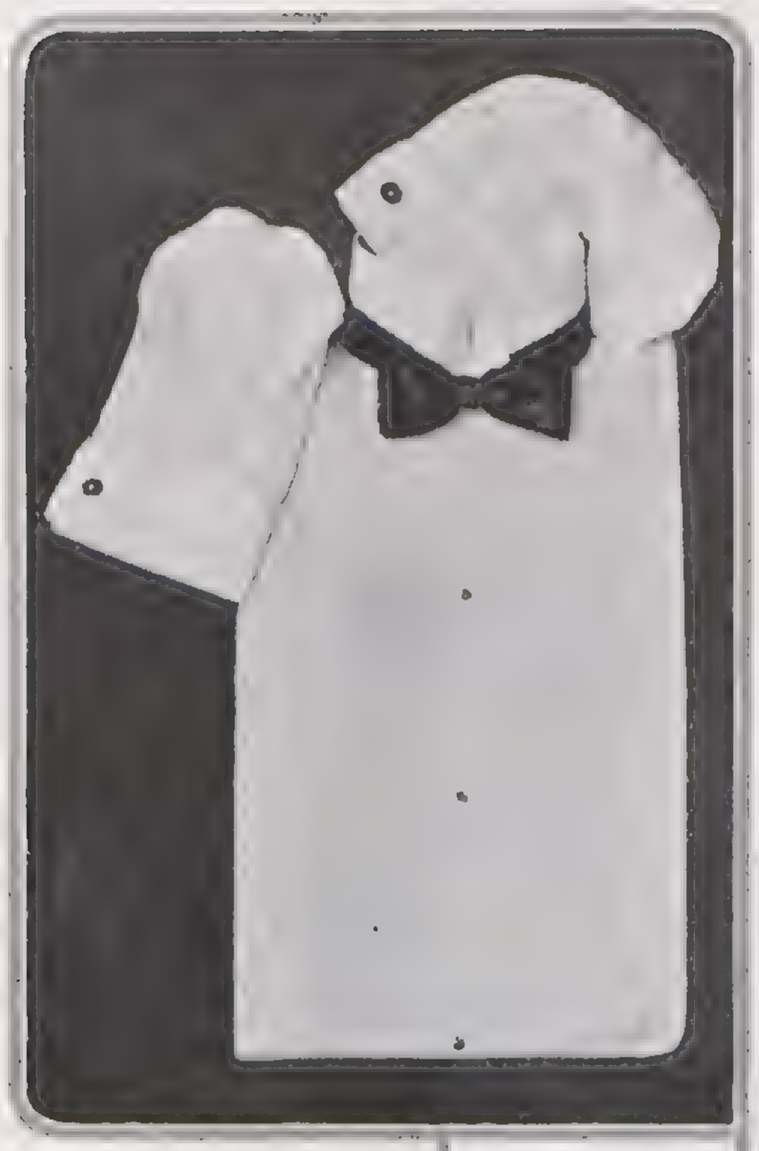
*A novelty in neckwear, which is now in favor with well-dressed men, is the cravat of French silk grenadine*



*Attractive for not too formal wear is a white shirt with dotted and striped bosom and cuffs of gray and white French piqué. Collar and cravat are impeccably correct*



*Above is a good spring model for the straw hat, and below it is a Panama with pugree band, a hat which will suffice on the most formal midsummer occasion*



*Plaited bosom and double cuffs distinguish a good shirt for informal wear with the dinner coat*

FOR AFTERNOON WEAR

When the office closes, and the business man goes up-town to dress for a reception, a wedding, or any other daytime occasion where formal attire is necessary, the cutaway coat must be worn; in England this is known as the "morning coat." The long frock coat named in honor of the cheerful prince who became King Edward VII, is absolutely an outworn fashion in this country. With it have finally disappeared the ascot tie, the broad, double-breasted, piqué waistcoat, and all the heavy jewelry that our young men of fashion wore ten or fifteen years ago.

The cutaway is strictly a formal garment, and its shape and style are not a thing for individual experiment. It should be of black worsted, edged with narrow braid, and may have one or two buttons. Although the cutaway should fit the figure much more closely than the sack coat, it is advisable to beware of extremes. There is a golden mean that often falls a trifle short of what the tailor may think proper.

With the cutaway is worn a single-breasted waistcoat of the same material, and a pair of gray striped trousers. Patent leather buttoned boots, or oxfords, black silk hosiery, a plain stiff-bosomed shirt, a fold collar, and a dark colored four-in-hand cravat complete the formal dress for the afternoon, or for any ceremonious daytime occasion. Of course, a silk hat is necessary, and gray gloves. The dress overcoat may be black or very dark blue, with a velvet collar; and the stick should be of plain Malacca wood or ebony.

The most horrible of all solecisms is a rough overcoat over dress clothes. Better by far wear tan shoes with evening clothes, than an ulster over them. In the former event, people will think one is being deliberately odd and peculiar—which may or may not be a bad thing; in the latter event, however, they will think the offender simply doesn't know how to dress, and from this premise they will automatically conclude that he doesn't know how to behave. Society may tolerate idiosyncrasy, but it will not forgive ignorance. It occasionally likes its conventions to be slapped in the face, but it never can bear them to be ignored.

An example of a spring overcoat which is conservative in cut, yet marks its wearer as a person who keeps himself informed as to the new lines and fabrics favored of the season, is shown in the model photographed on this page. It is of tan covert-cloth and is cut to fit in slightly at the waist-line, as are English coats of all seasons and all coats of this season. There are broad lapels and conservative cuffs. The fastening is under buttoned-through buttons. Large patch pockets and a small velvet collar are characteristics of this model.

The jewelry worn with the cutaway coat should be of the simplest description. Ponderous fobs, heavy seal rings, and a motley array of seals, cigar cutters, and other trinkets, are never seen on the watch-chain of a well-dressed man. A light chain of gold, or gold and platinum, worn with a thin open-face gold watch, is quite appropriate. Both the studs and cuff links should be of gold; the links may bear the wearer's monogram. The stick pin really died with the ascot; it lingers on in the four-in-hand, a survival by courtesy but not by necessity. When in doubt, one may as well discard it altogether.

UNDER ARTIFICIAL LIGHT

Evening dress should not deviate one hair's breadth from the standard, and the standard of this season has swung into an extreme conservatism. The rules of the dress coat, and all that goes with it, are invariable. But let us first consider that vexed and vexing object—the misnamed "dinner coat," or, as it is generally called, the tuxedo.

Of course, when a man wears a dinner coat, he is not "dressed." It is for informal wear at home, or at the club,—a comfortable, easy jacket into which a man may slip for a quiet evening. It corresponds exactly to his wife's tea gown. Therefore, the cut of the dinner coat matters little, and with it can be worn whatever one pleases—a plain or plaited shirt, a wing or fold collar; anything, in fact, except a silk hat. That alone must not by worn with it. But if the dinner coat is to be quite in the mode, it may be cut with a high waist-line, slanted pockets, and a collar faced with silk. With it, the black bow is traditionally correct. The tuxedo, except in the club, never faces a large assemblage.

These remarks, be it noted, apply only to men; not to boys. Before a youth goes into "tails" the tuxedo is his ceremonious costume, and he wears it always on formal occasions after dark. It should be cut exactly as is his father's dinner coat. But with it, he should never wear a silk hat; that is reserved for the *toga virilis*, or "full-dress suit" of manhood.

This year dress coats have been shortened a trifle in front; otherwise there is no change. Outside breast pockets and velvet collars have had their day, along with plaited shirts. All the accessories—shirt, collar, jewelry, waistcoat, and hosiery—are now particularly simple. Two medium-sized pearl studs, with mother-of-pearl waistcoat buttons and cuff links, are in good form. The waistcoat should be of plain white piqué, single-breasted and with three buttons; and the tie is of white lawn, or very fine piqué. A wing collar with pointed tabs is more comfortable and not less correct than most of the "poke" variety of collars, though here one may consult his individual preference.

For dancing wear, patent leather pumps with black silk bows are correct; at the theatre, buttoned patent leather boots with black kid tops are correct. The silk hat should be of a slightly belled rather than a conical model. Gray gloves should be worn out-of-doors and white ones within. If these rules are observed, the dress suit is all that it ought to be. In the summer, when the silk hat is laid away, a Panama or a plain straw is entirely correct for evening wear.

FOR WEAR IN THE COUNTRY

The subject of correct dress is incomplete without a discussion of informal clothes—the clothes for the country, for motoring, for the summer in general. Broadly speaking, the visitor will be quite safe at Newport, or any other summer place, with three or four light-weight suits, an extra Norfolk coat or two, a dress suit, and plenty of white flannel trousers. Negligée shirts, flannel waistcoats, silk hosiery, and white buckskin shoes are all easy to find and interesting to buy. But one should go very softly in the purchase of such things as blazers, or striped collars of soft materials, or shoes with fancy tops. The best-dressed men do not wear them; nor do they lean at all toward silk gloves, or various other traps for the unwary that may be set and baited in a month or two. Spats have become too common. Taking the indispensable white trousers for granted, it is always safe to wear in summer the things that are worn in winter. Of course, summer clothes should be a little lighter in weight and more cheerful in hue than winter clothes, but there should be no more sweeping difference than this.

In Newport, the long white "polo coat," which, if memory serves, was introduced by the brothers Doherty, is worn by a great many men on the way from the Casino to the beach, after tennis. It is both an attractive and a comfortable garment for such purposes.

When the landsman first goes cruising on a friend's yacht, he should take a pair of rubber-soled shoes, but should make no other concession whatever to the fact that he is aboard ship. The fact that he is not an accustomed yachtsman will be patent at once to the company he is thrown with, and so any attempt at nautical convention will only emphasize this to his own disadvantage.

*Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York.*



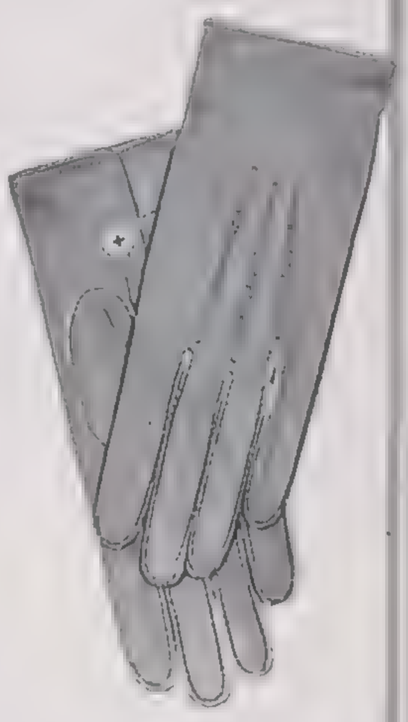
*Patent leather pumps are always most appropriate for dancing or theatre wear*

*Correct afternoon dress shoe; patent leather vamp and back, with a dull kid top*

*A rich mahogany color and a close-trimmed English last, mark the spring oxford*



*Of fine French piqué is the evening dress tie to be worn with a poke collar*



*Putty colored, black stitched, suède, and English; what more can be asked of a pair of outdoor gloves?*



*A new overcoat is of tan covert-cloth with a velvet collar, broad lapels, and patch pockets. The coat is cut on the English form-fitting model*

# VOGUE PATTERN SERVICE

*The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or $1 for the complete costume. An illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Ave., New York City. Vogue patterns may be bought at 149 Tremont St., Boston, Mass.; Ye Gift and Favour Shop, 162 Post St., San Francisco, Cal.; and Rolls House, Breams Bldg., London, E.C., England*



*Nos. 3002/7–3003/7*
*Striped material used in a clever way, and the newest of lingerie vests are shown in this pattern*



*Nos. 2943/7–2944/7*
*Army blue faille, embroidered or corded, with collar and cuffs of old ivory chiffon would be good here*



*Nos. 2819/7–2820/7*
*The separate silk coatee, which rivals the blouse for economy, is shown here with the new shirred skirt*



*Nos. 2693/7–2694/7*
*With the simplest of surplice blouses the popular two-piece circular skirt is proved to be in harmony*



*No. 3001/7*
*A slip-on frock is this in one of the newest and most satisfactory of models; there is a belt for fashion*

THE question, "Of what shall our frocks be made?" is answered by the suggestions from an almost limitless variety of fabrics. The combining of materials is in great favor, and the striped serges and gabardines, taffetas and failles that are in the shops now, make choosing a pleasant task. Not only is it smart to combine plaids, stripes, or figured materials with plain materials, but it is also modish to combine materials such as voile, chiffon, marquisette, or old-fashioned grenadine with plain silk or crêpe in a matching or contrasting color.

Jackets, coatees, and bretelles of silk may be worn with a skirt of gabardine or voile. Such a fashion is kind to the woman whose wardrobe is limited. Patterns Nos. 2819/7–2820/7 give an example of the coatee of one material with the new shirred skirt of another. Nos. 3002/7–3003/7 give an excellent example of how effectively striped material may be used for trimming and for brightening an otherwise sober dress. No. 3001/7 is a one-piece model that is at its best in serviceable materials such as linen or pongee. Pongee has returned to favor, not only in its natural color, but in all the dull shades.

Nos. 3006/7–3007/7 form a model with a separate guimpe, a frock that will do service for many occasions. It is an especially charming frock if made of taffeta, for which material the French have shown a decided preference. The guimpe may be of wash tulle, chiffon, or voile, and is made quite separate, so it can be readily tubbed. In Nos. 2776/7–2777/7 are combined many of the accepted fashion features which mark it at once as a gown to consider. The overskirt cut in one with the waist, the long tight sleeves, the high half collar, and the cleverly handled and becoming surplice neck-line are all fashions which are almost universally becoming and effective.



*Nos. 2776/7–2777/7*
*An afternoon gown with the long overskirt cut in one with the waist and worn over a straight skirt*



*Nos. 3006/7–3007/7*
*A pongee frock may be braided with soutache of a matching color, and worn with a chiffon guimpe*



*Nos. 2805/7–2806/7*
*Touches of wool embroidery on sleeves and skirt brighten a frock such as this, and date it 1915*

# FROCKS THAT CARRY THE MESSAGE OF SPRING IN THEIR SUITABILITY FOR STREET WEAR—AND A FROCK OR TWO FOR AFTERNOON TEA

*The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or $1 for the complete costume. Full description, material requirements, and an illustration are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass., Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal., and Rolls House, Breams Bldg., London, E. C., England*

A NOTICEABLE tendency in the colors for spring is toward the use of all tones of gray and blue. A frock of such a color is not at all somber, but takes on rather a quaint demureness. As to materials, all ribbed fabrics are given first choice, but sports clothes use such materials as serge, tweed, homespun, or jersey cloth, and summer will see linen and pongee in their usual favor. For afternoon and evening frocks, chiffon, voile, marquisette, and sheer muslins will all be worn. Marquisette and the old-fashioned silk grenadine are charmingly combined with taffeta, which, by the way, Paris insists lends itself better than do most fabrics to simplicity and demureness, those qualities which mark her fashions in these most serious days.



*Nos. 2951/7–2952/7*
*Paris is chiefly known as Paris by touches, as here in sleeve ruffles and shirrings*



*Nos. 2724/7–2725/7*
*For afternoon tea or informal dinners, a frock of faille with chiffon tunic and lace sleeves*



*Nos. 2875/7–2876/7*
*This afternoon frock of taffeta has a long pointed skirt panel to give height*



*Nos. 2957/7–2958/7*
*For Hindu brown voile or marquisette, split in front to show a ruffled underskirt*



*Nos. 2817/7–2818/7*
*A frock of the newest favor—high shirred collar, long slim sleeves, a mere ruffle of a peplum, a full skirt*



*Nos. 2999/7–3000/7*
*The simplicity that is the Parisienne's ear-mark this season marks a frock of dull blue linen bound in yellow*



*Nos. 3004/7–3005/7*
*To slip over the head or to button up the back, but in either case well suited for a serge or linen sports frock*



*Nos. 2996/7–2997/7*
*Of Copenhagen blue voile (for all shades of blue are popular this spring), and yellow-and-blue-striped silk*

# MODELING "NEWEST" AND "BEST" INTO NEW SPRING SUITS — CHOOSING JUST THE BLOUSE TO WEAR WITH THEM

*The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or $1 for the complete costume. Full description, material requirements, and an illustration are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass., Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal., and Rolls House, Breams Bldg., London, E. C., England*



*Nos. 2803/7–2804/7*
*A suit for the conservative woman: the peplum is but a half-way one, the collar is convertible*



*Nos. 2877/7–2878/7*
*Shirrings to finish the newest of Eton jackets, and a half-way yoke on the circular skirt*



*No. 2821/7*
*A bit of embroidery in gay colors lifts a blouse from the rank of the severely tailored to that of the semi-tailored blouse*

*Nos. 2981/7–2982/7*
*The early spring frock for street wear must be smart, yet not too unusual. White satin for the vest and collar is both smart and new*



*No. 3010/7*
*Combined with white linen is linen in one of the soft blue shades so newly popular—used here as facings on collar and cuffs*



*Nos. 3012/7–3013/7*
*Above the newest and most ingenious of plaited skirts is the jauntiest of spring jackets, with slim, buttoned sleeves flared at the wrist*



*Nos. 2825/7–2826/7*
*Military without being either pronounced or usual and tailored without the need of a tailor*



*Nos. 2858/7–2859/7*
*This suit has a quaintly old-time air that calls for sleeve ruffles and a ruffled old-fashioned stock*



*Nos. 2912/7–2913/7*
*Double-breasted, double-belted, and doubly interesting for its novel cuffs and oddly cut collar-line*



*Nos. 2850/7–2851/7*
*A conservative suit with the attributes of the mode, and a skirt panel to give the suit slim lines*



*Nos. 2947/7–2948/7*
*Inserted braid motifs on waist and skirt panel, form, with buttons, the trimming of a dress made a trifle loose, and beltless*



*Nos. 2931/7–2932/7*
*The over-garment looks like a jacket in the back, and crossing in the front has the appearance of both bretelles and full coatee*



*Nos. 2734/7–2735/7*
*A full-length overskirt of voile, made over silk, may be topped equally well by an oddly belted coatee made of either material*



*Nos. 2905/7–2906/7*
*Graceful and modish in every line is this simple costume with slashed sleeve, two belts, and overskirt lifted high at the sides*

**AFTERNOON COSTUMES GAIN VARIATION BY CLEVER COMBINATIONS OF MATERIALS AND BY BRETELLES AND COATEES SEPARABLE FROM THE DRESS**



*Nos. 2941/7–2942/7*
*In figured silk, with the overskirt and overbodice of lightly embroidered voile, this is the smartest of frocks to grace the afternoon tea*

*The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, $1 for the full costume. Full description, material requirements, and an illustration are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breams Building, London, E. C., England*



*Nos. 2949/7–2950/7*
*Striped and plain materials cleverly used together eliminate the necessity of trimming, except buttons on front and sleeve*



*Nos. 2945/7–2946/7*
*The skirt is shirred over the hips, and the blouse crosses like a waistcoat in the front and bears a jaunty bow in the direct back*



*Nos. 2754/7–2755/7*
*Bretelles, made like a coatee, set jauntily over a waist made with loose sleeve and shirred at the neck with an upstanding frill*



*Nos. 2674/7–2675/7*
*One of the valuable additions to the spring wardrobe is the separate coatee; this one has a cascade effect most becoming*

# THE SEPARATE BLOUSE AND SKIRT AND THE MAKE-UP OF COSTUMES FROM THEM

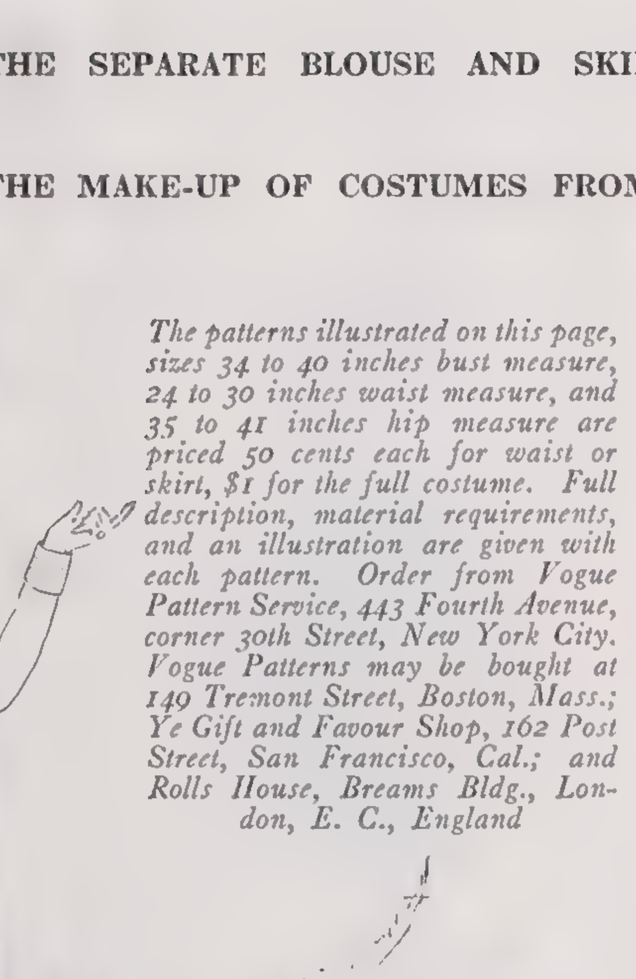
*The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure are priced 50 cents each for waist or skirt, $1 for the full costume. Full description, material requirements, and an illustration are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York City. Vogue Patterns may be bought at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breams Bldg., London, E. C., England*



*Nos. 2697/7–2698/7*
*For a sports outfit, the tailored blouse and skirt win high favor when the skirt is flared and has a pocket*



*Nos. 2683/7–2684/7*
*The blouse with convertible collar and hand-run tucks suits well with a skirt plaited to a yoke in front*



*No. 2891/7*
*The patterns of two waistcoats suited to plain or striped taffeta, or equally well to linen, are included in this pattern for the price of one, 50 cents*



*Nos. 2801/7–2802/7*
*Similar in fastening and harmonizing in line, this separate blouse and skirt fashion a sports costume*



*Nos. 2869/7–2870/7*
*Barred dimity is very effective in a blouse topping a plain tailored skirt with a yoke and pockets*



*No. 2998/7*
*A skirt may be made with or without a yoke cut in waistcoat fashion*



*No. 2755/7*
*Two and a half yards at the hem is a skirt cut with conservative flare*



*No. 2798/7*
*A sports skirt boasts a commodious pocket and buttons to the top*



*No. 2771/7*
*A belt simulating a yoke and topped with plaiting is a novel skirt finish*



*No. 2596/7*
*The novel cuff and double collar of this surplice blouse are part and parcel with its acceptability as part of a frock*



*No. 2882/7*
*A black velvet tie slipped under the collar through the revers is a smart touch to a blouse of handkerchief linen or silk crêpe*



*No. 2685/7*
*On natural colored pongee embroidery in shades of brown is most effective in a blouse with écru organdy vest buttoned high*



*No. 2901/7*
*Cluster tucks spaced far apart in collar and sleeve furnish an opportunity for the use of ribbon on a blouse with frilled bosom*



*No. 2782/7*
*A sleeveless overblouse may be made to do duty over many a blouse, or with sleeves, is a most charming blouse in itself*



*Nos. 2830/7–2831/7*
*Ruffles on skirt and sleeves, surplice bodice, velvet sash, and one big rose for trimming go to the making of a charming frock*



*Nos. 2814/7–2815/7*
*Over a much-flounced petticoat of écru lace, a very plain taffeta coat gives a contrast quaint and pleasing*



*Nos. 2833/7–2834/7*
*The black evening gown, which every wardrobe needs, may be softened by ivory tulle bodice and roses*



*Nos. 2894/7–2895/7*
*Over a glittering underdress are hung gaily flaring net overskirts; a tiny ribbon sash holds the bodice*



*No. 2904/7*
*From Paris comes one of the latest models in evening wraps, made in dove gray taffeta and untrimmed save by its ruffles*

## LIGHTSOME MODELS FOR THE DANCE FROCK AND CORRECT EVENING COATS FOR WEAR OVER IT

*The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or $1 for the complete costume, and $1 each for the wraps. An illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York City. Vogue Patterns may be purchased at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breams Bldg., London, E. C., England*



*Nos. 3008/7–3009/7*
*Dance frocks of silk net or sheer voile, favorites of the season, may be effectively made over crisp taffeta and with taffeta bands for trimming and girdle*



*No. 2769/7*
*The military cape made of black satin lined with ivory satin or with gaily patterned chiffon affords an evening wrap to be recommended as practical*



*No. 2909/7*
*When so pleasing a garment can be contrived from but two lengths of material, not even the novice need fear the difficulties of making a wrap*



*Nos. 2835/7–2836/7*
*A pointed silk overskirt with a graceful cascade drapery at the back is hung over a lace underskirt, and the underbodice and sleeves match the underskirt*

# Pussy Willow

REG. U.S. PAT. OFF.



PHOTO BY
IRA HILL FOR
"THEATRE"

MRS. VERNON CASTLE selected the Pussy Willow Silk for this beautiful dance frock which was designed for her by Lady Duff Gordon (Lucile). Mrs. Castle says that "Qualité Silks are delightful in design and particularly adaptable for dancing." They combine strength and sheerness to a most remarkable degree.

H·R·MALLINSON & COMPANY

QUALITÉ · SILK · ORIGINATORS · · · New York and Paris

FORMERLY M. C. MIGEL & COMPANY

DREICER & Co
*Jewels*
FIFTH AVENUE at FORTY-SIXTH
NEW YORK

*Pearls*

THE DREICER collection of Oriental Pearls always includes specimens in great numbers of any color or orient from 10 to 50 grains, for addition to Necklaces, as Rings, Studs, Scarf Pins, or Ear Ornaments—also rare black Pearls.

*Pearl Necklaces*

—a large assemblage in wide range of prices. The Necklaces of Pearls are arranged by a member of the firm to insure accurate matching and grading and the fullest value to the private purchaser.

*Engagement Rings*

Diamonds of supreme quality and perfection—round, oval, square, oblong and Marquise as solitaires. Other precious stones in combination for the same purpose.

DREICER & Co
*Jewels*
FIFTH AVENUE at FORTY-SIXTH
NEW YORK

BRANCH AT CHICAGO
THE BLACKSTONE

# MOTOR NOTES

THE approach of mild weather, and the increased mileage of good roads in all parts of the country, again turn motorists' thoughts toward touring and the possibilities of extended trips through new territory. In spring, however, the days as well as the nights may be cool, and it is necessary to carry clothing and robes as warm as are used on short trips in the dead of winter. Especially must warm clothing be provided by the motorists who plan to adopt the popular form of "automobile camping," which consists in converting the car into a roadside tent to furnish sleeping accommodations. To those who purpose this unconventional method of touring, a combination sleeping-blanket and robe recently brought out will surely appeal. This robe is of heavy wool on the inside and is covered with waterproof duck to afford protection from the rain. It is so formed that it may be used as an ordinary robe, or it may be drawn up into a sleeping garment that completely covers the body and even renders it safe for the wearer to sleep on the ground in true camp fashion. The price of this combination robe and is $10.

### AUTOMOBILE REFRIGERATION

Even those who do not care to extend camping by automobile to the point of spending a night or so by the roadside are interested in devices pertaining to luncheon en route. A great variety of luncheon kits have been devised, and these are now well supplemented by a small refrigerator designed to be fastened to the running-board of the car. In size, shape, and appearance, this refrigerator is similar to the black enamel tool or battery boxes found on the majority of cars, but its interior is quite different. Dividing walls make four compartments. In the lower of the middle compartments, the ice is placed, while meats, vegetables, and other perishable foods occupy the compartment directly over this cold chamber. The two end compartments are the depth of the box and each is designed to accommodate a half-dozen pint bottles.

It was not many years ago that the advent of the Knight motor gave rise to predictions of a new type of automobile engine. The success of this type of motor abroad led to its adoption by four or five manufacturers in this country, but the price was prohibitive save for those who could afford to expend $2500 or over for a car. The beginning of this year, however, witnessed the production of a car equipped with a Knight engine and announced to sell at $1750. Recently a model has been placed on the market at even a lower price, and to-day $1475 will purchase an attractive, reliable car provided with a Knight motor of sufficient power for all practical purposes.

### COMFORT FOR THE DRIVER

Although one of the chief advantages claimed for left-side drive with center control is the possibility of access to the driver's compartment from either side, those who handle cars recognize the actual difficulty in reaching the driver's seat from the left side of the car. Instead of stepping easily to his seat, the driver, as a rule, is forced to slide in, for the space between the arm and the rim of the steering-wheel has seldom been sufficiently large.

This difficulty has now been overcome in several different ways. One company has provided a tilted steering-wheel, which, upon pressure of a latch, can be turned down until its rim assumes a vertical position; another design consists of a sliding web, by means of which the entire wheel is moved forward when the latch is released; still another effort on the part of manufacturers to make the lot of the driver more comfortable is an adjustable seat that may be moved forward or backward a distance of several inches and clamped in the proper position to give drivers of varying height sufficient leg room. The fact that these steering-wheels, or seats, may be made movable, detracts in no way from their rigidity and solidity when clamped in position, and there need be no apprehension on the part of the purchaser of such a car that accidents may be caused by any loosening of the clamping device.

### THE SMOKER CONSIDERED

One of the small luxuries of the modern automobile, made possible by the extended use of storage batteries of large capacity for starting and lighting purposes, is the electric cigar lighter with which many closed cars are equipped. A novel model for this equipment has recently been brought out and may be attached to any car which has an electric lighting system. This device, which is entirely automatic, consists of a compact spring reel, around which is wound the flexible wire to which the electric burner for the light is attached. When the lighter is pulled out, the electric connection is made automatically, and when it is released, the wire is rewound and the current disconnected. This lighter may be had in black, nickel, or polished brass, and is also made to order in special enamels to correspond with the interior trimmings of the car.

### ELIMINATING TIRE WORRY

The possibility of tire trouble has always been the bugbear of the woman who drives her own car. Even the convenient demountable rims necessitate the jacking up of the car and efforts with a wrench on possibly stubborn nuts that tax the strength of the average woman, while the roadside inflation of a tire is practically out of the question for the woman driver. Since tire changes are so difficult to make, manufacturers are seeking devices to avoid tire trouble or supply temporary remedies. It has been proved by experience that much of the tire trouble encountered by motorists is due to under-inflation of the tire, and this condition of under-inflation may be attributed largely to the excessive effort required to pump a tire properly-with the ordinary hand pump. Various motor-driven pumps have been devised which have proved very successful, but it is only recently that an automatic inflator has been brought out which will serve to pump the tires while the car itself is in motion.

This ingenious device consists of an air connection with each tire valve on the wheel; it extends from the hub, where a rotary air-tight joint is installed. These rotary joints are connected with piping leading to an engine-driven tire pump controlled by the driver. An indication of a flattened tire may be met by a simple movement of a lever which throws the pump into action and inflates the leaking tire more rapidly than the escape of air from a small puncture can deflate it. The other tires will not suffer from over-inflation because of an automatic check that prevents the increase of pressure beyond a certain predetermined amount. The price of this outfit, with the engine-driven tire pump, is $35. The installation is comparatively simple and may be done by any competent garage man in an hour or so.






THIS page of OVINGTON'S INGENUITIES is illustrative of the truth that the real art of giving is to give wisely, not too well.

You who find in Vogue a real response to your fondness for the unusually smart and distinctive in all things, will find here at Ovington's a wide range of ingenious ideas—ideas for giving a living-room or bedroom or porch or dining-room an agreeably different and charming note.

### FROM THIS PAGE YOU CAN CHOOSE

your gifts for birthdays, weddings, anniversaries, graduations or for bridge club prizes, with a wide choice before you. Remittance sent to us (with your card enclosed, if you desire) will insure immediate delivery to the address designated.

### FOR THOSE WHO CALL

we have arranged several tables, each containing an assortment of articles at a given price—from $1.50, $2.50, $3.50, $5.00, $10 to $15. At a glance many perplexing problems are solved by this method of assisting our patrons to find the proper gift for the proper person at the proper price

# OVINGTON'S

314 Fifth Avenue New York

**No. 1.** Flower Vase—with sterling silver bands, can be fastened by means of rubber suction cups to any flat surface, such as mirrors, window glass, walls, etc. Made in five sizes: 8", $2.00; 10", $2.00; 12", $2.50; 14", $2.50; 16", $2.75.

**No. 2.** Antique Gold Mirror—an exceptionally handsome article, with the best French plate bevelled mirror; 29½" high and 13½" wide. Special price $7.50.

**No. 3.** Sheffield After-dinner Coffee Cup and Saucer—a fitting service to leave a lasting impression of distinction at the close of an excellent dinner. The Dutch silver design is rich and unusual. The lining, of course, is China—Lennox China. Price the dozen $45.00.

**No. 4.** Salad Set of 14 pieces—only two of the dozen plates of this distinguished set are shown here. It is of English Earthenware, decorated with a blue-gray border design and colored flowers scattered through the center. Complete with Salad Bowl (10" in diameter), tray and 12 plates, 9" in diameter. Complete price $10.00.

**No. 5.** Sheffield Bud Vase—its simplicity makes it the most effective possible way of displaying a single perfect flower. Height 11 inches. Price $1.25 each, or by the pair $2.00.

**No. 6.** Gilt Lamp—"A dim, religious light" glows through this silk shade from a short distance away, but close beside it one reads with excellent comfort. Fitted with chain socket, this charming lamp stands 26" high; its shade is 14 inches in diameter, and the color may be either old rose or gold as you prefer. Special price $10.00

**No. 7.** Baby Stuart—A splendid reproduction, in colors, of Van Dyke's eternally popular painting. The frame is antique gold, 14½" by 18½". Price $3.50.

**No. 8.** Door Stop—with its gay-colored flowers, this sturdy little remover of slams and draughts suggests the peaceful drawing-rooms of old England, whence its original came. Many consider it too attractive for lowly service and, securing a pair, elevate them to act as book ends. Height, 7½". Special price $2.50 singly, or $4.50 the pair.

**No. 9.** Mayonnaise Bowl—an unconventional and exquisite bowl of Bohemian crystal with plate and glass ladle to match. Striking richness comes from the mingling of black background, gold panel and bright flower decoration. Diameter 6½". Special price, complete, $7.50.

**No. 10.** Table Decoration—this set of five vases in the Bohemian glass style with peasant decoration of two blue lines, pink roses and green leaves, gives your linen and cutlery a delightful sparkle of color. Height of center vase 6½", price $2.00. Smaller vases 4½" high, price $1.50 each. Special price for the complete set, $6.00.

**No. 11.** Guernsey Jug of Sheffield Plate—the Dutch silver design adds to the attraction of this quaint little jug with its thought of cool comfort in the wicker handle. Made to contain a pint of hot milk or water. Price $5.00.

**No. 12.** Polly Stands for Smokers—indeed she does. She not only stands for them, but with them. On her white perch she stands in red, green, yellow and white (or any desired combination of colors on special order). 41½" high. *That* man will love her trim gay look. Price $5.00.

**No. 13.** Sheffield Chop Platter—every woman has countless uses for this handsome plate of Dutch silver design, adapted for serving meats, ice-creams, or fresh fruits. It gives any course dignity and richness. In diameter 14". Price $15.00.

**No. 14.** Musical Mug—you quaff to the strains of a popular air when you drink from this mug, or of two popular airs—if you quaff long enough. Each one has a repertoire of two pieces, each one has gilt bronze mountings and stands 5¼" high. Price $8.00.

**No. 15.** French Dressing Mixing Bottle—your French Dressing is always made after the Parisian manner if you keep vinegar and oil in this beautifully engraved bottle. Graduating lines show how much of each ingredient to pour in, and Voila! a shake or two does the rest. Height 7¾". Price $2.75.

**No. 16.** Newspaper Holder—the most practical device for breakfast reading because the arms are adjustable and the paper rests securely at precisely the right angle Width 8¾". Special price $1.50.



*DeBevoise No. 1534. Price $2.00*

SPRING Fashions in corseting and gowning make the DEBEVOISE Brassière indispensable. Without it, your corset cannot do full justice to your figure and gowns. In complete conformity with the special requirements of the present Season, the DEBEVOISE gives correct contour and is the one perfect gown-foundation.

In the fascinating variety of dainty DEBEVOISE Styles for Spring now on display at smart shops everywhere, you will find exactly the type of Brassière best suited to the individual needs of YOUR figure. Guaranteed BEST in fit and effect—in materials, workmanship and wear. One dollar to ten dollars each. Decline so-called substitutes. Write us for illustrated Style Book.

CHAS. R. DEBEVOISE CO., 1270-F Broadway, New York

*World's Oldest and Largest Brassière Makers, and Sole Manufacturers of the*

DeBevoise

*Pronounced* "debb-e-voice"

# ON HER DRESSING-TABLE

"HOUSE gowns, breakfast caps, dressing-jackets, tea coats, bath gowns—hand-made lingerie and blanket covers—embroidered bags and slippers, pillows, couch covers, and dainty novelties for the boudoir, at moderate prices." This is the printed introduction to a small new shop, which a few weeks ago opened its charming door to the lovers of things feminine. In the shadow of one of the smartest New York hotels, it swings its most attractive sign, painted by a well-known American artist and shown (one side of it) on this page. This shop de luxe is owned by two well-known society women, whose good taste is at once discernible in the shop interior, and who will assist the would-be purchaser in her choice from the captivating confusion of its so highly desirable contents.



*As delightful as the interior itself is the sign by which the smartest of new specialty shops announces its presence, and revives the sign-board as a work of art*

### PERSONALLY RECOMMENDED

On the top of a great mahogany chest of drawers stands a group of toilet preparations which are the magic stock-in-trade of the masseuse personally employed by one of these women. As this masseuse, who, by the way, charges $3 a visit, has no establishment of her own, the little shop is glad to show these beauty aids—but these only—because it can vouch for their efficacy from actual experience. Among them is a massage cream which costs 75 cents, a balm which is wonderful for evening use and may be had in either blond or brunette shades at $1, and an astringent lotion which has an instantaneous effect in giving color to the complexion and a more lasting effect in tightening the skin and closing the pores; this last preparation in a generous-sized bottle is $1.

For the woman who does not wish to have her hair waved more than three times a week and who sees with distress the wave disappearing in the warm vapors from her bath, there has been designed a cap, but such a cap! No mere rubber covering, simple and unadorned, is this, but a thing of filmy lace lined with finest, thinnest, supplest rubber, and cleverly cut so that it may be twisted in a second about the head and buttoned in front under a large bow knotted with small silk flowers. This boudoir trifle, made in any color desired, costs $4.

### "MY FINGERS, MY FORTUNE"

"My fingers are my fortune, madame," said a specialist, who for years has been manipulating into youth the facial muscles of the society and theatrical people of New York. In this man's fingers and the preparations he uses are to be found the answer to that often repeated question regarding many women of New York society and the stage, "How do they keep their youthful appearance?" He says, "Up, up, up must stay the muscles about eyes and mouth and jaw if the contour of youth is to be preserved. My fingers lift them up, and my nourishing skin food keeps the tissues full and firm." During a treatment his sensitive and strong fingers play a running scale with lightning speed over the facial muscles, and always with the sure touch of knowledge and experience. This manipulation is not tapping nor is it in the nature of an indiscriminate, skin-stretching massage. Its value lies in knowing just what muscles need strengthening, and then strengthening them with skilful fingers. After a single treatment, the face feels firmer and is all aglow with nature's own cosmetic—active circulation. These treatments when given at the establishment cost $30 for fifteen. If they are given at one's home, the cost is $40 for the fifteen.

### THE YOUTHFUL FACE

Although the clientele of this establishment is a large and an excellent one, it has been built up entirely by word of mouth, for this specialist has never advertised but has depended entirely upon the personal recommendation of his patrons. When age has not laid too heavy a hand upon a woman, this specialist promises as quick and as permanent a rejuvenation as may be if she will cooperate with him. This means that when the treatments stop, she must continue to use the skin food and astringent powder regularly. His theory is that the face is quick to show blemishes because it lacks the stimulating friction which the rest of the body is constantly getting by contact with the clothes. The skin food of this series is one of the best tissue builders procurable. If the face is washed in water sufficiently hot to relax the pores and the skin food is well rubbed in every night, the coming of wrinkles can be postponed for some time. The skin food and the powder cost $1 each.

To complete his cycle of cleanliness, there is a cold cream that recommends itself by its appearance and its consistency. It is put up in a generously large tin, priced at 50 cents. A complexion soap that is a sworn foe to dirt and dust costs 50 cents for three cakes, and an almond cream, at $1, is a remarkably effective substitute for powder. The face should first be rubbed with cold cream if the skin is in the least rough or dry; then it should be wiped clean and the almond cream applied with a damp sponge. After the almond cream dries, it is rubbed off and the result is a clean, smooth, and delightfully velvety complexion, neither underpowdered and shiny, nor overpowdered and grotesquely artificial. While one is using this cream as an immediate beautifier, it is pleasant to know that it has properties that have a whitening effect on the skin and that are of lasting benefit.

*Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.*

# Resinol Soap

## helps keep the skin fresh and youthful



IF you want a clear, fresh, youthful complexion, use Resinol Soap at least once a day. Work a warm, creamy lather of it well into the pores, then rinse the face with plenty of cold water.

It does not take many days of such regular care with Resinol Soap to show an improvement, because the Resinol medication *soothes* and *refreshes* the skin, while the pure, alkali-free soap is *cleansing* it. The same treatment does wonders for the hands, arms and neck, and Resinol Soap is excellent for the hair.

When the skin is in a very neglected condition, with pimples, blackheads, redness or roughness, spread on just a little Resinol Ointment for ten or fifteen minutes before using Resinol Soap.

Resinol Soap is not artificially colored, its rich brown being entirely due to the Resinol medication it contains. Twenty-five cents at all druggists and dealers in toilet goods. For a guestroom size trial cake, write Dept. 11-G, Resinol, Baltimore, Md.



# THIS HAT MIGHT NOT—

be especially becoming to you, although it is one of our newest Summer models.

Among the *many* Rawak creations, however, you will certainly find at least *one* particularly effective design.

Not only must each Rawak model be without duplicates—it must convey an air of smartness peculiar to the productions of this house.

In order that you may choose from the widest variety of fashionable shapes and materials, insist upon our trade mark.

Exhibited only at the best dealers.

LONDON PARIS

RAWAK TRADE MARK

**48 West 38th Street**
**New York**

***Watch our Vogue space for newest creations***




*Split barnyard straw fashions a model with chic, and through the loop quills may be very easily thrust; hat, $3.50; quills, 90 cents each*



*Either daring or nothing is a small hat with soaring wings; hat in milan hemp, $2.90; milan straw, $4.75; wings, $3.75 per pair*



*Four wings may be perched lightly on the very tiptop of a milan hemp turban with irregular brim; hat, $5.75; wings, $1.90 per pair*



*New straws and latest trimmings are the fetching garb of a straight-brimmed hat; hat, $3.90; black and white band, $1.25; fan, 90 cents*



*The elongated turban has the charm of novelty, and when cleverly shaped needs little adornment; bouquets, 75 cents each; hat, $5.95*

# HATS OF YOUR FASHIONING

THIS is indeed a fortunate season for the woman who takes pleasure in trimming her own hats. Any number of the newest models have trimming which is very easy to adjust if one has but the knack to do it cleverly and does not overtrim or overfinish, for these are the faults of amateurs.

Many of the smartest hats show but a couple of wings, a wreath of flowers twined about a ribbon, or merely a deftly tied bow, and in copying such hats the amateur may achieve marked success. Wing hats are very smart, and there has probably never been a spring when leading French milliners such as Reboux, Talbot, or Camille Roger have not designed a clever wing hat which was one of their best models. The amateur will find these hats easy to duplicate if she possesses the daring to pose the wing at an extreme angle, as wings should be posed. Without this certain chic, the hat becomes tame and loses its style.

### WINGING ITS WAY IN THE MODE

The hat illustrated in the middle above is an excellent example of this point. It would be totally uninteresting were it not for the very smart, so-called "aeroplane" wings which spring from the side, back of the crown. It is best to trim such a hat as this on the head, in front of a mirror where one can pose the wings until the best effect is gained; then they may be pinned in place for the sewing. This is a round hat, and may be had in milan hemp or milan straw. The second wing hat, shown at the upper right, is not quite so severe as the one in the middle, and is even simpler to trim, although in this case two pairs of wings are used. The foundation is a turban of milan hemp, and has a pretty brim higher on one side than on the other; the wings are posed directly on the top of the crown.

Possibly the easiest hat of all to trim is the smart little quill-trimmed model shown at the upper left. The hat itself is fashioned of a new variety of split barnyard straw combined with satin of a matching shade, and it really requires no trimming whatsoever, for it is quite complete with its little loop of straw at one side. It would make the best sort of a knock-about hat for traveling or motoring. However, if one prefers a little more height in the hat, nothing is simpler than to stick two smart quills through this loop and fasten them. Here is a trimming which could be put on at a moment's notice and removed for flat packing with little or no trouble.

The boat-shaped turban at the lower right of the group above belongs in the easy-to-trim class, for its only adornment is the band of velvet studded with tiny flowers and crossing from side to side. This hat is also of milan hemp, and like all of the hats described, may be bought in practically all of the new shades, as well as in black and white. Four little bouquets of assorted flowers and small fruit are sufficient for the trimming, and three quarters of a yard of ribbon velvet, which costs 45 cents a yard in a two-inch width, is all that is needed for the band.

### THE PERENNIAL STRAIGHT-BRIMMED HAT

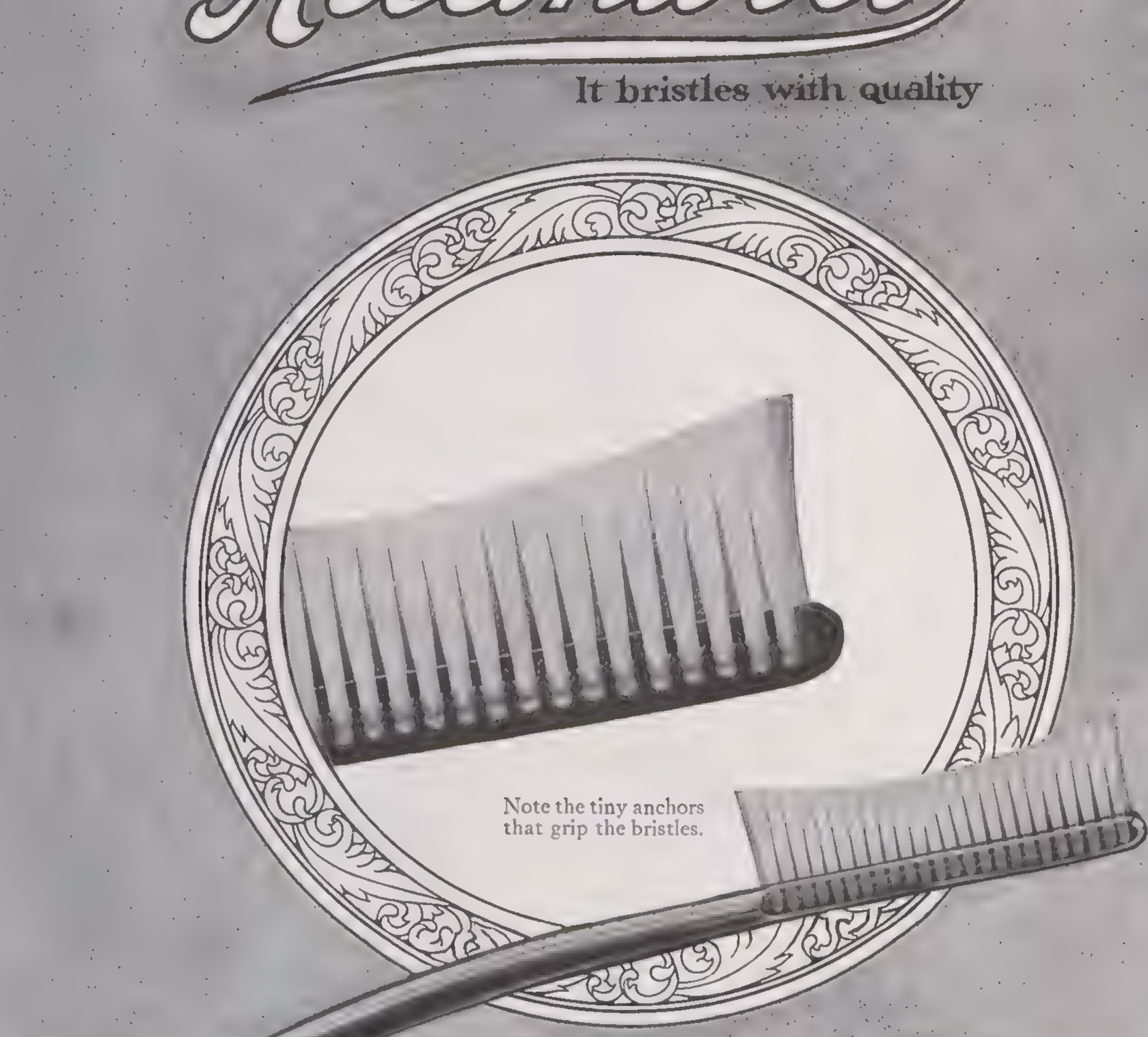
Fashions may come and fashions may go but the straight-brimmed hat, if it is not extreme, lives on forever. It may change the width of its brim or the height of its crown, but to all intents and purposes it remains the same, and is always smart on the woman who can wear it. The one shown at the lower left of the group above is of a split straw, with a new black and white trimming which shines like jet, but is made of some substance very light in weight. In this case the band around the crown is of alternate blocks, black and white, with a black and white fan-shaped ornament at one side.

One of the very newest straws of the season, a straw that so far has been imported and is consequently difficult to

(*Continued on page 88*)

# Kleanwell

It bristles with quality



Note the tiny anchors that grip the bristles.

## "A Thoroughbred— With a Bull-Dog Grip"

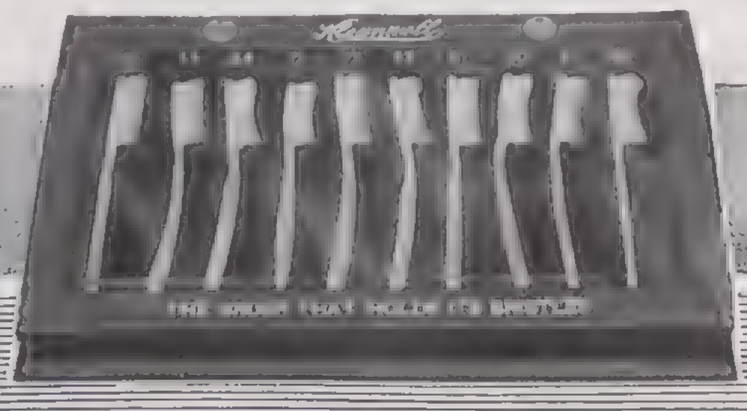
There's a Kleanwell Toothbrush in a phrase. Every spring-back bunch of bristles is a prisoner for life—gripped for good in tiny steel traps—locked there by the patented machines of Carl Gruneberg, of Hungary.

Yes, gripped by steel those bristles hold.

A tiny toothbrush for tiny folks. Dolly's Kleanwell. Send 4 cents for it.

**ALFRED H. SMITH CO., Sole Importers**

**37 West 33rd St.** **New York City**



# BUY BELDING'S PURE DYE SILK FABRICS

**Guaranteed to Give Satisfactory Wear**




**Belding's Silk Fabrics** are Pure Dye and will not rip, split or tear. They are guaranteed to give satisfactory wear and will dry-clean without damage. Look for name "Belding's" in selvage or Belding Bell Tag attached to Ready-to-Wear Garments. They protect you against adulterated, worthless silks that are flooding the market.

**Belding's Guaranteed Lining Silks**

Have long held the lead for lining Cloaks, Suits, Jackets, etc. They excel in appearance and wear.

**Belding's Tearless Petticoat Silks**

Your petticoats will wear much longer if made of this fashionable guaranteed silk. All latest shades, beautiful soft finish, fine luster.

**Belding's Guaranteed Dress Silks**

A most complete line of Messalines, Taffetas, Satin de Chines, Satin Charmeuse. All latest colors, plain and novelty designs. Guaranteed not to *rip*, *split* or *tear*.

**Retail Prices**

Belding's Silk Fabrics are full yard wide, and retail for $1.00, $1.25, $1.50 and $2.00 per yard.

**Look For The Belding Bell Tag**

**It Guarantees the Silk Lining of Ready-to-Wear Garments to which attached.**

Sent FREE—Illustrated Booklet, "The Story of A Silk Mill," written by well-known lecturer and writer, FREE, if you address our Chicago Office, 213 West Monroe Street.

Trade Mark

**Belding Bros. & Co.**

*New York Chicago St. Louis*
*Philadelphia Boston Cincinnati*
*St. Paul Baltimore San Francisco*

Also Manufacturers of Belding's Sewing Silks and Belding's Embroidery Silks

BELDING'S BELDING'S


# HATS OF YOUR FASHIONING

(*Continued from page 86*)

find, is shown in the hat illustrated at the left in the lower middle of this page. It is extremely shiny, as though it were highly glazed, and is made of strips radiating from the center of the crown to the edge of the brim and caught only by a band of the same straw around the crown. Each of these shiny strips is sewed by hand, a fact which naturally makes the hats made of it expensive, but keeps them exclusive. This one is shown trimmed with a wreath of small fruit and flowers and a ribbon velvet of which one yard and a half is needed. This can be bought at 32 cents a yard.

Hats trimmed with bows will vie with winged hats for spring favor, and bow-trimmed hats also are a boon to the amateur; for in every shop is an expert to tie smart bows, and once these are wired it is a comparatively easy matter to pose them. The bow on the hat at the top of the group of hats below is of nine-inch ribbon, and may be purchased already wired and tied. The hat is of milan straw.

With high crowns and short brims are fashioned some of the smartest trimmed hats, and an excellent example of this popular mode is the hat in the middle of the group below. This hat is of black milan straw, and is trimmed with a white feather fantasy, pertly smart, and a black grosgrain ribbon one and one half inches wide. To circle the crown and tie, one and one half yards of ribbon at 25 cents a yard are required.

That ostrich feather, especially in fantasies, will be rather more in evidence this year than in several seasons is good news to the many women who find the soft delicacy of these feathers becoming. This spring there are any number of ostrich feather fantasies which are easily adjusted—more easily adjusted, in fact, than plumes. At the right in the lower middle of the page is a large milan hemp hat of lovely line. On this is one of the prettiest of these ostrich feathery fantasies; it can be made to order in two weeks' time in many attractive combinations of colors.

A hat both conservative and smart is never easy to find, yet the tiny turban at the lower right on this page is surely both of these. An odd little round shape of milan straw juts out at each side with a trimming of two very shiny straw brushes which are posed just in front of the widening of the brim.

To go hand in hand with the early Victorian fashions comes the little short-brimmed hat at the lower left. This hat dips oddly front and back and is trimmed appropriately with velvet flowers and velvet ribbon to match them. The hat is of milan straw and the flowers are in lovely soft colorings. A yard and a half of ribbon at 45 cents a yard is sufficient to circle the crown of the hat and tie in back.

*Note.—Addresses of the shops carrying these articles will be furnished on request, or the Shopping Department of Vogue will buy for you without charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York City.*



*Just a bow—not much else—of nine-inch ribbon; thus the trimming of this milan hat becomes negligible. Hat, $6.95; bow, $4*



*Glazed to a sheen satin would envy, the radiating strips of this imported straw hat are sewed by hand; $12.95. The tiny wreath of small flowers and fruit is $3.50*



*Narrow-brimmed, high-crowned, of black milan—need more be said? The feather fantasy is white. Hat, $6.95; feather, $2.25*



*A combination truly becoming—a lovely sweeping brim of milan hemp, and upon it a soft fantasy of delicately colored ostrich feathers. Hat, $6.95; fantasy, $2.50*



*"Tussie mussie" nosegays of three tiny velvet flowers stray about the brim of a low hat of milan, dipped front and back. Hat, $4.75; flowers, 50 cents for a bunch of three*



*A new broom sweeps clean and a new brush of straw sweeps feather brushes almost out of the mode. Two trim the round milan hat. Hat, $4.75; brushes, 90 cents each*




# THE NEW TREATMENT FOR TENDER SKINS

*It points an accusing finger at an old superstition that is causing many a woman to bemoan an unlovely skin—and bids it begone!*

MANY people with tender skins have been misled by the superstition that washing the face is bad for the complexion.

Dr. Pusey, an eminent specialist, in his book on the care of the skin says, "The layer of dirt and fat that such persons accumulate on the skin is a poor substitute for a clean, clear skin, and is a constant invitation to various disorders."

**IF *YOU* WOULD AVOID SUCH A PLIGHT—**

The following Woodbury treatment is just what a tender skin needs to keep it attractive and resistant.

Dip a *soft* washcloth in warm water and hold it to the face. Do this several times. Then make a light warm water lather of Woodbury's and dip your cloth up and down in it until the cloth is "fluffy" with the soft, white lather. Rub this lathered cloth gently over your skin until the pores are thoroughly cleansed. Rinse the face lightly with clear, cool water and dry carefully.

See what a difference this Woodbury facial treatment will make in your skin in ten days - a promise of that loveliness which the steady use of Woodbury's brings to a tender, sensitive skin.

A 25c cake of Woodbury's Facial Soap is sufficient for a month of this treatment. You will find Woodbury's at the toilet counters in your town wherever you live, whether it is in the United States or Canada.

*NOTE—A cake of this famous facial soap large enough for a week's treatment will be sent you on receipt of two 2-cent stamps by the makers, The Andrew Jergens Co., 904 Spring Grove Avenue Cincinnati, O. If you live in Canada, address The Andrew Jergens Co., Ltd., 904 Sherbrooke Street, Perth, Ontario.*




*You will find Woodbury's at the toilet counters in your town.*

# Bon Ton CORSETS

## Smart New Models for Spring

BEFORE you even think of new Spring gowns—and they are to be more charming than ever—it is essential that you have the *correct* foundation over which to build them.

Your modiste realizes the truth of this, and she *knows*. The *sure* way to success and satisfaction is to have your corsetiere *fit you* to one of the chic new BON TON corsets—there are dozens of models to choose from.

For a season or two you have been wearing the so-called *boneless* and *topless* corsets. This season Fashion demands a different type of corset.

Ample boning, slightly higher bust, a suggestion of waist curve, shorter skirt—these are the *new BON TON features* which assure excellent *support* and perfect *comfort*, promote *health* and create *stylish poise*.

Our beautiful new catalog, the Royal Blue Book, is just out and we are saving a copy for *you*. Mailed free anywhere upon request to Dept. M.



FULL FIGURE AT $15

*BON TON Corsets (Front Lace or Back Lace) Are Sold By Leading Dealers $3 to $25. Ask For Them*



AVERAGE FIGURE AT $8



FRONT LACING AT $8



AVERAGE FIGURE AT $3.50

**Royal Worcester Corset Co., *Manufacturers*, Worcester, Mass.**



"Madame a Sommeil!"

Madame Lyra CORSETS

BETTER corsets is the secret of better fitting gowns. Well dressed women pay more attention to their corsets than to any other one garment they wear. On it primarily depends the smartness of their appearance. Madame Lyra Corsets are better corsets, made in many models of varying heights and lengths, insuring a perfect model for every type of figure, your figure.

Will you not ask, where you purchase your corsets, to see the late Madame Lyra models—and will you not ask to be shown the particular Madame Lyra model designed for your figure? Secure it and you obtain a corset, faultless in fashion, fabric, finish and fit. In buying, look for the name, "Madame Lyra Corsets," a guarantee for corset excellence.

*Model 3914,* (like cut). Admirable for well developed stout figures. Medium high bust, long skirt. Heavily boned. Graduated clasp flattens a fleshy abdomen. Elastic gores over thighs allow ease in sitting. Imported coutil, white, 20-36, $6.50.

*Model 6032,* (same design), silk brocade, white or pink, 20-36, $10.00.

*Other models $3.50 to $25*

LYRA CORSET MAKERS

DETROIT Catalog by request PARIS




# WHAT THEY READ

THE death of Miss Braddon at the age of seventy-five, when she is said to have been engaged upon her seventy-fifth novel, evokes strange memories of the Victorian period. At twenty-three Mary Elizabeth Braddon, daughter of a Cornishman who used to write for the sporting newspapers, saluted the world with a comedietta, "The Loves of Arcadia," and the world heeded not. The next year, the world was equally heedless of Miss Braddon's volume, "Garibaldi, and Other Poems." One year later, however, appeared a novel, "Lady Audley's Secret." The periodical in which it began as a serial failed when the story was half published, but another magazine took it up, and when finally published in book form, "Lady Audley's Secret" was the rage. The author is said to have received for the story $60,000 in serial rights and royalties. More than this, she had found her public, and she poured out novels, sometimes two a year, until age a little stayed her hand and a changing public taste made her old-fashioned. She was romantic and sensational. Her father had taught her much of sport, so that racing and fox-hunting, sure winning cards with the uncritical section of the British public, appear prominently in her stories. At least one of Miss Braddon's novels somewhat shocked the Mrs. Grundys of thirty years ago, but Miss Braddon lived to see women of one third her years, and unmarried girls at that, writing far more boldly than she ever dared write of such questions as good Victorians handled with gloves or with tongs. There must be living persons who could name a score of Miss Braddon's novels, but such persons are mainly English men and women well advanced in life. "Lady Audley's Secret," a title that sticks, must be in the minds of many who never read the book, and who could not name the author. The story was dramatized and it had some success on the stage. Possibly "Dead Sea Fruit," which appeared nearly fifty years ago, is known by title to a few persons who still call themselves young, but how unfamiliar sound such titles as "Aurora Floyd," "Eleanor's Victory," "The Lady's Mile," and even the once highly popular "John Marchmont's Legacy." Miss Braddon married John Maxwell, author and publisher, and her son, W. B. Maxwell, has written several novels. She is said to have earned $600,000 by her pen, yet not a line of hers will be read twenty years hence.

### MAKERS OF FICTION

SINISTER STREET, by Compton Mackenzie, continues the adventures of Michael Fane, whose early career was told in "Youth's Encounter." This new story takes Michael to and through Oxford, and later shows us his adventures in the underworld of London. The Oxford scenes are done in great variety and detail. We have the life of the undergraduate in all its phases from matriculation to graduation. The vicious side of university life is not emphasized, but there are scenes of skylarking and of rebellion against constituted authority. All this is delightfully done, and the reader really breathes the atmosphere of the University, and feels the charm of its ancient historic setting and the sweetness of its immemorial tradition.

Once back to London, armed with a degree and possessed of a comfortable income, Michael looks round him and determines to see something of life before he settles down to a professional career. His sister, who had a somewhat disquieting touch of waywardness, is married to Michael's chum, so that the brother feels no more responsibility as to her, while the mother is well content with her home and her fads.

Michael suddenly learns that Lily Haden, whom he had loved at seventeen, has become a woman of the town. He believes that his love-making to Lily may have indirectly started her on the downward track, and conceives it his duty to hunt her up, rescue her, and make her his wife. In pursuit of this purpose he plunges into the depths of nether London, and the rest of the book is chiefly occupied with greatly detailed narrative of his adventures in that noisome region. He renews acquaintance with an unspeakable creature, one Meats, who turns out to be a murderer. He has lodgings in one and another disreputable street, he frequents low music-halls, where he comes to know the women who haunt such places for commercial purposes. He makes acquaintances with almost the lowest of the women who solicit men upon the streets, and finally traces Lily to an extraordinary place, a retired and charming little house, where she and a far cleverer woman lodge with the owner, a good-natured old body once the valued companion of a distinguished army officer. All these adventures are detailed with a realism that throws an interesting light upon the vices and the virtues of the underworld, and the story is told without a word that can be construed as tending to make vice attractive.

Mr. Mackenzie concludes his book with a letter to an acquaintance indicating that the author thinks the critics who complain of his novels as too long deficient in artistic perception. He may add one more to the list of such unintelligent critics. "Sinister Street," is a great deal too long. It has more than six hundred and fifty pages, and nearly two hundred and seventy thousand words. All that is essential for the artistic purposes of the author could have been put into half the space or less. Much of the dialogue is tedious. Scenes are strung out beyond all reasonable measure. As to the scenes of the underworld, they revolt and disgust at times until one suspects the author of introducing them for the special purpose of making vice hateful. If Mr. Mackenzie does this in the name of morals, he grossly overdoes it, and the like is true if his intent is solely artistic. There are passages in the book that leave one with the sense of having suddenly been struck from behind with a bludgeon. (New York: D. Appleton and Co., $1.35 net.)

(*Continued on page 92*)

BY APPOINTMENT TO HER MAJESTY THE QUEEN

# REVILLE & ROSSITER LTD 1912

## HANOVER SQUARE, W.

## LONDON ENGLAND

Our Collection of "Summer Models" in Gowns, Costumes, Blouses, Wraps and Millinery will be :: :: shown on and after Monday, April 19th. :: ::



# Slender and full figures are equally benefited

by "The Live Model" brassiere. It forbids the broken bust-line.

"Live Model" is not simply a name. Kabo brassieres are actually designed—cut and fitted—over living models, women representing every variation of figure. This develops a brassiere for each individual shape. And these brassieres are made up in a wide variety of fine embroideries and other materials. The hooks and eyes do not rust. The front clasp is adjustable to either lace-front or clasp-front corset.

## The economy of KABO brassieres or fitted corset covers

is known to shoppers everywhere. The materials used are tested for tensile strength. Kabo buyers purchase fabrics not alone for brassieres, but for the well-known Kabo "Live Model" Corsets. This unusual buying power insures better materials for the money. Thus

# KABO

*"The Live Model"*

## Brassieres

are dependable and satisfying in the ways a particular purchaser requires:—perfectly proportioned, beautifully made, most excellent in value, and fashioned for plenty of wear and tubbing.

Ask your dealer for the Kabo Brassiere Booklet showing the new spring and summer models, or write us for it.

**KABO Corset Company**
Chicago San Francisco New York

*Makers of the famous "KABO" Live Model Corsets*



50c to $4.00


# WHAT THEY READ

(*Continued from page 90*)

THE WISDOM OF FATHER BROWN, by GILBERT K. CHESTERTON, brings the priest-detective again upon the scene in a set of whimsical stories. This time the cleverness of the quaint little priest is illustrated in a dozen stories, and at the end of each one, Father Brown unravels the mystery that has puzzled everybody else. As usual, persons, scenes, and incidents are presented with the pretense of realism, though the reader always feels that it is merely a pretense. There is humor of Mr. Chesterton's accustomed paradoxical kind, and the action much of the time is farcical, but the distinguishing merit of the stories is their extreme ingenuity, the success with which the mystery is maintained and the element of surprise introduced at the end. It is questionable, however, whether those who enjoy Mr. Chesterton's little essays do not grudge the time that he gives to the invention of these ingenuities. (New York: John Lane Company, $1.30 net.)

LIFE IN A CRACK REGIMENT, by BARON VON SCHLICHT (COUNT VON BAUDISSIN), comes at an appropriate time, since German militarism is now under fire not only in the trenches of Belgium, France, and Poland, but elsewhere. The book, which sold up to 40,000 copies in Germany before its further circulation was prohibited, is less a novel than a tract against militarism. Its author is a former army officer of aristocratic birth, but his sympathies are neither military nor aristocratic. The story is mainly concerned with the painful experiences of a middle-class officer in a regiment that boasts itself exclusively aristocratic. There is also a love story, however, and the scenes in the home of the heroine give the author an opportunity to show how sordid may be the spirit of a poor aristocrat. Nearly everybody in the book is pictured as fairly mad with pride of birth and saturated with snobbishness. Aristocratic pride, however, does not prevent officers from borrowing money with little or no hope of repaying it, contracting debts to tradesmen under the same conditions, and eagerly seeking marriage with almost any kind of wealthy woman. The social importance of the military man is pictured as something beyond the understanding of American civilians, and it is represented that far from innocent liaisons between subalterns and young women of good position are not unusual. Much of the dialogue is not dramatic, in the sense of helping on the action, but is merely intended to enforce the writer's view of the evils attendant upon the military system. A writer of greater art would have accomplished his result by making the polemics of his theme merely a background to the dramatic action, but the Baron, or the Count, was too much interested in the lesson he sought to enforce to take the time and trouble necessary for a truly dramatic creation. (New York: Dodd, Mead and Company, $1 net.)

A SYRUP OF THE BEES, TRANSLATED FROM THE ORIGINAL MANUSCRIPT, by F. W. BAIN, is another of those strange and fascinating oriental tales, the authorship of which Mr. Bain refuses to acknowledge, though all who have read his delicious books realize that the pretense of translation is only a pretense. This time Mr. Bain gives us a preface in which appears a surprising little touch of what one must regard as anti-Christian sentiment. Incidentally, also, the preface contains a descriptive passage which is unapproached for vivid beauty and reality even in the works of an author greatly distinguished for his descriptive powers. The story that follows is not for the uninitiated, but for those who know the incomparable "Digit of the Moon," and the exquisite "Bubbles from the Foam." The style, as usual, is delightful, though it is certainly a mistake to let prose take on the full form of blank verse, as the author does once or twice in this book. It is a pity, too, that such a master of words should use "action" where "act" would more closely express his meaning. This tale of a king's vain search for the wife of his former birth is told with all Mr. Bain's characteristic grace. The narrative style is always charming and it rises at appropriate moments to nothing less than ravishing beauty. Two or three passages are worthy to stand with the best that Mr. Bain has ever written, and the narrative as a whole is on a very high plane of excellence. (New York: G. P. Putnam's Sons, $1.50 net.)

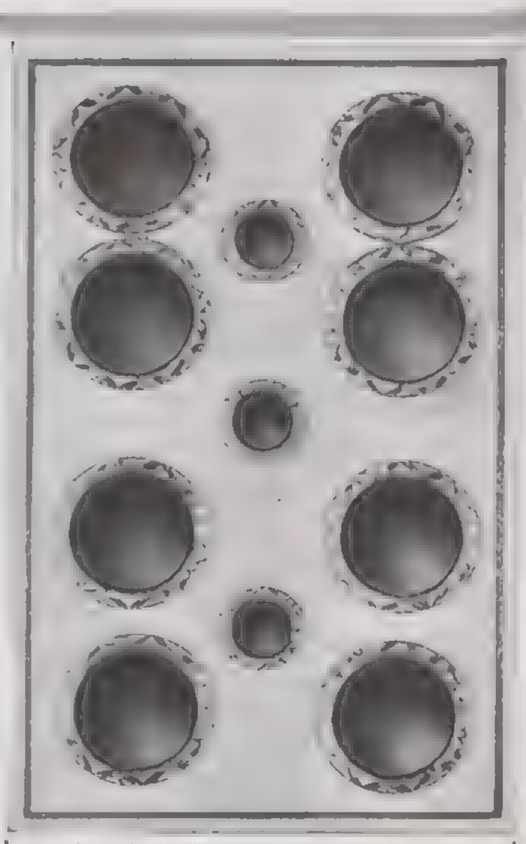
### COUNTRIES AND CAUSES

THE GRAND TOUR IN THE EIGHTEENTH CENTURY, by WILLIAM EDWARD MEAD, presents what remains of a more comprehensive book which the author wisely refrained from writing when he found that it had been in large measure anticipated by the recent publication of another work. What we have is, one may truly say, a valuable contribution to the history of English education, perhaps more broadly, English culture. We all remember that John Milton, in the first flush of his splendid youth, visited the Continent, and uncompromising Protestant though he was, found a residence in Italy delightful, and the companionship of highly cultivated Italians, lay and clerical, most congenial to his own rare spirit. English fiction is full of young gentlemen who "make the grand tour" by way of completing their education, and Mr. Mead's admirable book tells us how this indispensable adjunct to culture was managed in the eighteenth century before the French Revolution had thrown all Europe into turmoil. The tour normally required three years, though some youths made it in half that time, or even less. France, Italy, Germany, and the Low Countries were the regions usually visited, and few penetrated to the orient or visited the north.

Mr. Mead deals with the tour in the countries usually visited. He tells us that some conspicuous Englishmen detested Paris and found it far inferior to London. Switzerland was a late love with the English tourist, though it is not quite true that Byron made the Swiss Alps popular. There were excellent inns at the Hague, at Brussels, and at other towns of the Low Countries. Travel was slow and expensive, and in Italy it was regarded as somewhat dangerous. In Germany, then a loose confederation of petty states, with Prussia rapidly rising to greatness, the bewildering variety of coins issued by many insignificant princes was a subject of annoyance and loss to the tourist. Mr. Mead's unusually entertaining volume is illustrated with contemporary pictures, mainly of places, though the frontispiece shows us the "macaroni" forever famous in a line of Yankee Doodle. (Boston: Houghton, Mifflin Company, $4 net.)

YOSEMITE AND ITS HIGH SIERRA, by JOHN H. WILLIAMS, more than fulfils the promise of its modest preface. Mr. Williams, known already for other works on the mountains of the Pacific Coast, announces in his preface that this new book is written especially with the intent of indicating to the tourist the things best worth seeing in the Yosemite park and with the hope of interesting readers in such notable earlier writers on this subject as the late John Muir and Galen Clark. The two hundred illustrations go somewhat beyond the main scope of the text, for Mr. Williams gives us not

(*Continued on page 94*)

Polished Platinum, Engraved Border, Black Onyx Set $60.00

# Appropriate Easter and Betrothal Gifts

EASTER—the season when friendships are renewed and troths are plighted.

In bestowing your gifts of friendship, remember that Easter also marks the renewal of social activities when

*Krementz*

## Bodkin-Clutch Dress Sets

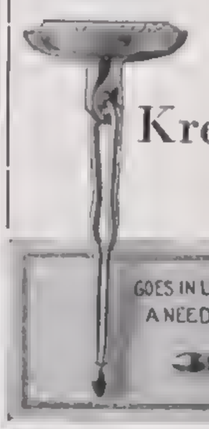
are most acceptable and useful to the social man.

And too, the idea of an engagement gift to the "lesser-half" of the marital bargain is a pretty sentiment that is growing popular.

When "the lucky man" seals your promise with *the* ring of rings, why not in turn present him with a Krementz Dress Set? It will be a cherished token throughout life.

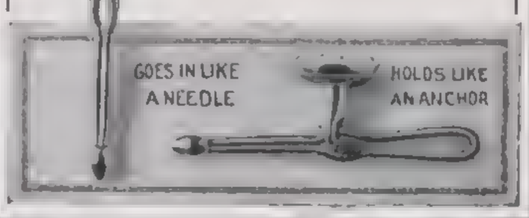
"Krementz" on a Dress Stud, Vest Button or Cuff Link signifies the utmost in quality and authoritative correctness.

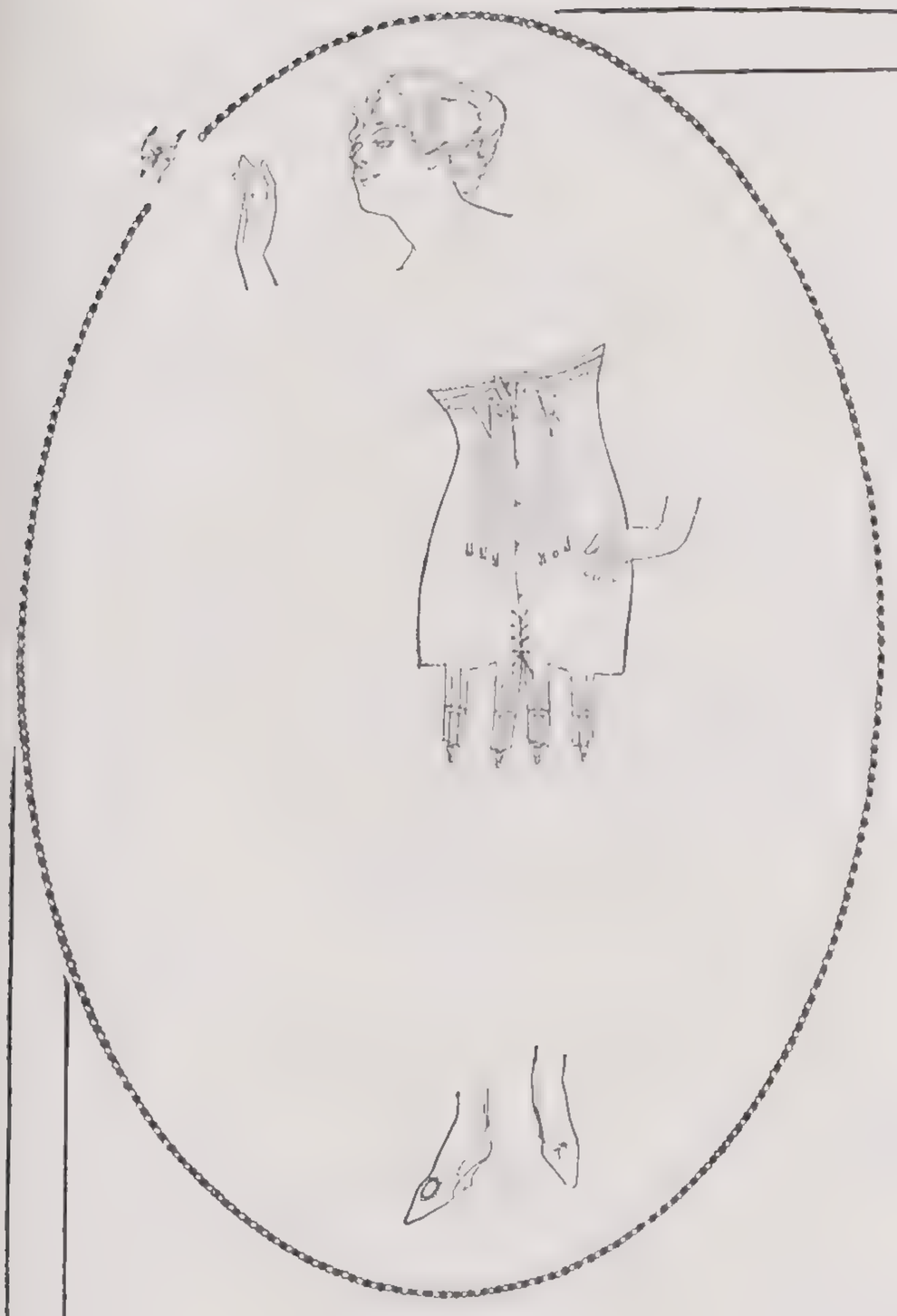
A large variety of designs at the better jewelers. Prices range from $10 a set and up for plain gold or platinum with Mother-of-Pearl. The more elaborate jewelled effects up to $1,000 a set.



*Write for booklet "38" of designs.*

**Krementz & Co.**
Newark, N. J.





# The Silhouette of the Hour

It is charming, quite feminine and decidedly trim in effect—its foundation is found in the new Redfern Models.

The femininity comes from the delicate curving lines of a Redfern. There really isn't anything about a straight line that is interesting; *it is the curving road with the shrubbery trimmed, accentuating its curves, that attracts;* so it is with the graceful curve of the figure made by the new

## Redfern Corsets

This is the type shaped by a Redfern—a distinct waistline, with a curve under the arm (indicated by the set-in sleeve), a sloping hip, and erect poise—all resulting from the design of the corset.

What nature failed to do, a Redfern will; and if a figure has lost its curves, it takes on this silhouette through the corset.

You can be fitted to Redfern Corsets wherever high-class corsets are sold, or at The Redfern Corset Shops, 510 Fifth Avenue, New York; 19 East Madison Street, Chicago; 114 Grant Avenue, San Francisco.

This season the figure above the waist requires special skill in shaping. Antoinette Brassieres will mould the bust and shoulders into the beautiful contours required by the close-fitting bodices.

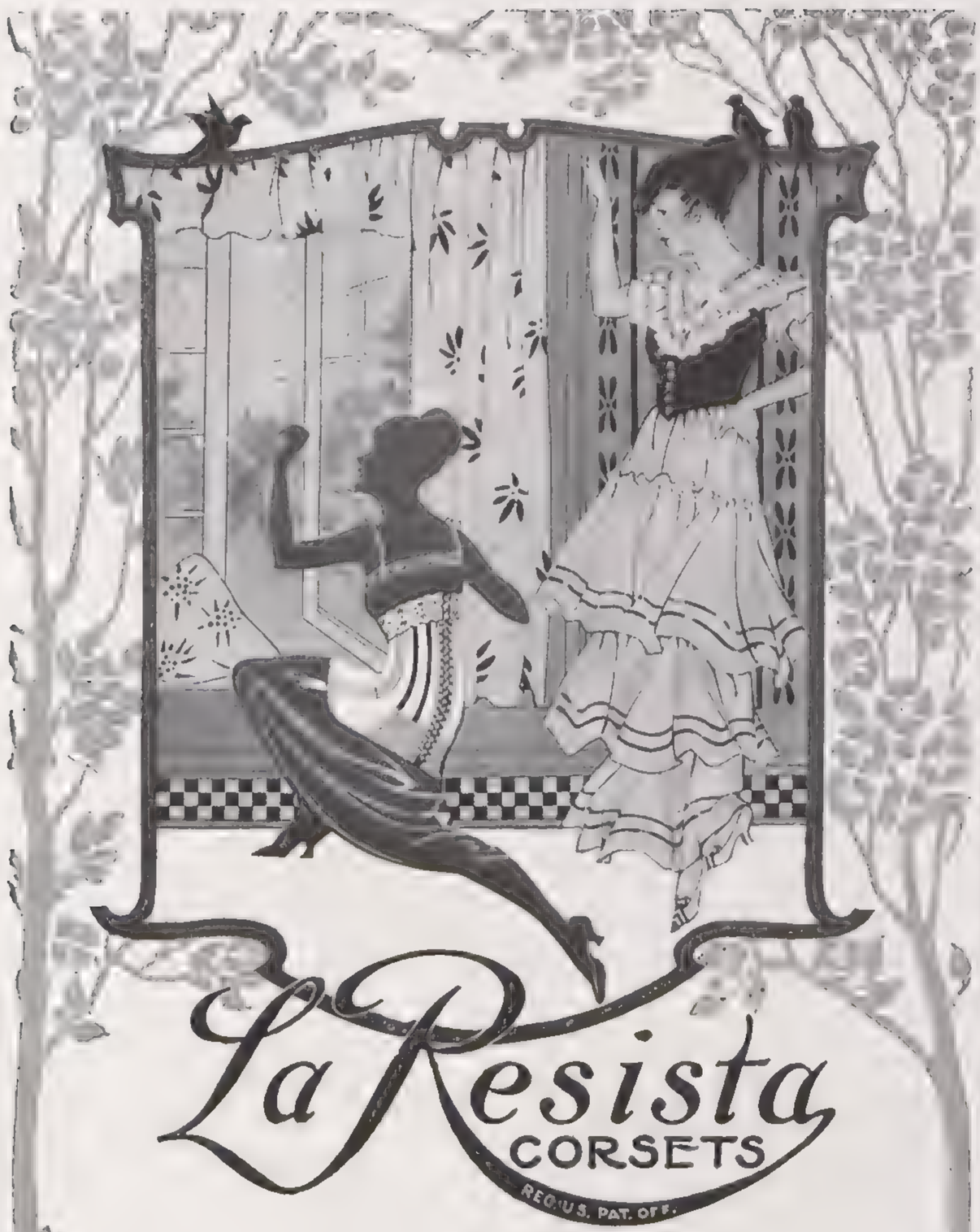
Ask to be fitted to an Antoinette Brassiere when your corset is fitted.

Up to Twenty-Five Dollars
At High-Class Stores

The Warner Brothers Company

Every corset you buy has a name. Some you know—others not.
Nationally Advertised Trademarked Corsets are known by everybody and guaranteed by the maker, whose continued success depends upon your satisfaction.

New York . Chicago . San Francisco




The Corsets That Fulfil a Mission

THE fashionable corset must do certain things: it must combine art, style, beauty, merit, hygiene and common-sense—else it isn't fashionable.

New Spring La Resista models offer all of these first essentials, —the delicately curving waist, the slightly higher bust, the flat back and slender hips. Also the great comfort feature—

"SPIRABONE"




This in itself is reason enough for choosing **La Resista**. Flexible, resilient, break-proof—as a wise woman values health and comfort, she **needs La Resista and "Spirabone."**

STYLE BOOK ON REQUEST
Shown at high-class stores everywhere, and at
La Resista Corset Shop, 11 West 34th St., New York

**Every kind of Model $2.50, $3.50, $5.00 Up to $25.00**

LA RESISTA CORSET CO.
11-V West 34th Street NEW YORK

Paris New York



Pursell

Most elaborate display of original gowns, wraps and tailored suits.

26 East 55th Street
NEW YORK

# WHAT THEY READ

(*Continued from page 92*)

only many pictures of the Yosemite Valley, already illustrated many times in books and periodicals, but scores of scenes from the less known High Sierra which encloses the valley. Along with the photographs from many sources are large plates in colors from paintings by Chris Jörgensen, whose "Cañon of Yosemite" forms the frontispiece of the volume. The pictures, both those in colors and the delicately tinted photographs, are rarely beautiful. It is a great pity, indeed, that the glorious view entitled "The Gates of the Yosemite" is slightly marred by the necessity of folding the large sheet upon which it appears. Several pictures of the great trees give a more impressive notion of their size than almost any current photographs or drawings. Mr. Williams's book will be a delight to those who know the region, as it recalls vividly many beautiful and majestic scenes, and it will be a tantalizing temptation to those who yet hope to visit the Yosemite. Notes, index, and maps add to the practical value of the volume, which is far more than a mere guide-book. In form the work is a thin quarto of rather less than one hundred and fifty pages, bound in buckram. (Tacoma and San Francisco: John H. Williams, $1.50 net.)

ROUND THE WORLD IN ANY NUMBER OF DAYS, by Maurice Baring, masquerades as a book of travel, but is really in the main a whimsical record of the author's opinions touching books, men, and things. Perhaps Mr. Baring did go round the world, but he could have written his delightful volume just as well at home by the fire. According to the hints that one picks up and pieces together from the mass of views, opinions, and observations put into Mr. Baring's pages, he sailed from London to Australia, transshipped there to a steamer for New Zealand, eventually reached San Francisco, and, after a journey across the continent, saw a bit of New York. We do not learn much of Australia, New Zealand, the several oceans which the traveler professes to have crossed, San Francisco, the broad area of the United States, or New York, but nobody except a very matter-of-fact person will propose to have Mr. Baring's book prosecuted under the pure food law for false label.

If you want a book of travel that will give you statistics of everything between London and New York by the route that Mr. Baring seems to say he took you can buy any number of such, but hardly one will yield a rational person more pleasure than this highly inconsequential volume. Its style is alone worth the price, for Mr. Baring seems much of the time just on the point of breaking down into pure incoherency, though he always manages to pull himself together and express his thoughts in intelligible and agreeable English. (Boston: Houghton Mifflin Company, $1.25 net.)

THE LIFE-STORY OF A RUSSIAN EXILE, by Marie Sukloff, translated by Gregory Yarros, should be issued by the German War Office as an indictment of the Emperor's enemy on the northeast. Marie Sukloff joined the active and violent revolutionists when a mere girl and was imprisoned before she reached the age of eighteen. Her account of her first prison confirms the worst things that have been told of the Russian penal system. She subsequently made two escapes from Siberian exile, and the book leaves her resolving to return to Russia with intent to carry on the revolutionary propaganda with her fellows. As Russians who have suffered even more than she at the hands of the autocracy have loyally gone to fight for the land of their birth, perhaps even this victim of tyranny may have found something like reconciliation with the warring Czar. Her story is one of the most moving and absorbing told in recent times. Its horrors are almost beyond belief, but so too are its evidences of sympathy with the revolution or at least with individual revolutionists in unexpected places. It was an aristocratic lady who received the escaped prisoner into her house and kept her in disguise as a waitress, and it was a group of Russian army officers that protected her from arrest for days and finally conveyed her out of the way of the police. Her final escape from Siberia to Europe by way of China was an astounding experience. The photographs illustrating this remarkable volume are of persons and places, and the frontispiece is a portrait of the author. The translation is in clear and idiomatic English that shows no trace of Russian phrasing. (New York: The Century Co., $1.50 net.)

DEUTSCHLAND ÜBER ALLES, or GERMANY SPEAKS, by John Jay Chapman, sets forth with shrewd comment a great many utterances upon the current war by German soldiers, statesmen, scholars, and poets, and it is difficult to see how any unprejudiced person can read these astonishing utterances without feeling that the distinguished writers have lost, for the moment, the power to see things in their right proportions, relations, and perspective. Mr. Chapman frankly declares that the German nation has gone mad, that these leaders of a people's thought in many departments are for the moment incapable of right seeing and moderate expression. Dr. Lassen, a distinguished scholar, after a ferocious attack upon the Allies, and several paragraphs of bitter contempt aimed at Holland, says: "We Germans have no friends anywhere because we are efficient and morally superior to all. Those who can not attain our moral strength are afraid of us and think us dangerous. We are the freest people on earth, for we obey, and our law is reason." Dr. Lenard, a professor of physics at Heidelberg, declares: "Down then with all considerations for England's so-called culture! The central nest and supreme academy for all hypocrisy in the world, which is on the Thames, must be destroyed if the work is to be done thoroughly. No respect for the tombstones of Shakespeare, Newton, and Faraday! . . . Down with all this! We must realize that there can be no real peace with a highwayman until he has collapsed or has been destroyed." Finally, General von Disfurth announces: "It is of no consequence whatever if all the monuments ever created, all the pictures ever painted, and all the buildings ever erected by the greatest architects in the world be destroyed, if by their destruction we promote Germany's victory over her enemies, who vowed her complete annihilation." (New York: G. P. Putnam's Sons, 75 cents net.)

PROGRESSIVE DEMOCRACY, by Herbert Croly, is a weighty book expressed in a style usually clear, always frank, but seldom highly pleasing. Frankness almost amounting to brusquerie, though rarely if ever offending the reader, is perhaps the distinguishing characteristic of Mr. Croly's style. In political philosophy, Mr. Croly, though a radical, is not a destroyer. His radicalism is constructive; and, while it may alarm the timid, it is likely to win the respectful attention of intelligent conservatives who are not stand-patters. Perhaps the man best qualified to answer some of Mr. Croly's proposals will prove to be some well-trained and liberal individualist, eager for progress, but convinced that the line of American advance should not be in any large measure socialistic. No such man can read what Mr. Croly has to say in advocacy of an easier method of amending the Federal Constitution without

(*Continued on page 96*)

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6

# WHAT THEY READ

(*Continued from page 94*)



Courtesy of Henry Holt and Company

*Romain Rolland, the noted French critic of music, whose recent book, "Musicians of To-day," is both brilliant and delightful*

sympathetic interest. Any such reader is likely, also, to sympathize with Mr. Croly's hopes for local self-government. "Progressive Democracy" is one of the notable recent contributions to the discussion of American politics. (New York: The Macmillan Company, $2 net).

### THE WORLD OF MUSIC

NATURE IN MUSIC, by LAWRENCE GILMAN, shows that the author can think and write, and has real ideas about music; for which reasons his new volume is interesting and valuable reading; and to the layman all the more so because Mr. Gilman writes of music largely in terms of other arts more readily reducible to words, and with no more technicality than even the mere listener for enjoyment may understand. It is always difficult to write musical criticism at once intelligent and intelligible: neither confined to a dry discussion of the mechanics of form and craftsmanship nor released into vaguely metaphorical gush. Yet this difficulty results not at all from the art of music's being essentially mysterious and esoteric, nor from anything nebulous in the nature of musical ideas; it results from the special subject matter of music being almost without means of expression in language. To understand precisely what even Debussy means (understanding how he conveys his meaning is another question) does not require anything more than ordinary humanity and ordinary ears; but to express perfectly in words the meaning of a Sousa march would require quite extraordinary literary skill. A musical idea is as definite and as indefinable as a perfume: or even more so; for most odors can be associated with their sources, whereas music is most itself in conveying sheer feeling, without reference to any concrete object whatever.

Mr. Gilman's task is the easier inasmuch as he concerns himself mainly with the modern development of that music which does in some sort associate its emotion with external images: narrative and descriptive music, "program music" as it is rather clumsily called. Here he has much to say that is worth while. His analogy between the development of nature-music and the contemporaneous development of landscape in painting and literature, and his emphasis upon the sudden expansion of harmonic material—as if poetry should increase its vocabulary by thousands of words in a decade—are of particular interest and popular clearness. Yet even here remains the danger of carrying analogy into confusion, of translating music into other arts; and the better art always suffers the more from translation. "Program music" itself may safelier have too little program than too much. The "Scotch Poem" of MacDowell, for example, happens to suggest to me gray ocean plunging spray against a shore of granite, and a forlorn singer upon the windy cliff. To you, or Mr. Gilman, or MacDowell himself, the same mood may have been embodied in some visually different picture, or in none at all. It does not matter a rush; for the composer has neither depicted a certain scene as in color nor described one as in words, and to speak literally of his work in these terms is unmusical. What he has expressed is the feeling or "atmosphere" of such a scene; and this he has said with a keen and direct precision quite impossible by other than musical means.

It may be also that Mr. Gilman has a little exaggerated the superiority of modern music and the greatness of certain modern composers. The vocabulary of Strauss was less wholly unknown to Bach than a hasty reader might conceive; and greatly as the material of music has changed in recent years, the style and purpose of it have changed far more. The means have developed; the ends have been revolutionized. Nevertheless, though enthusiasm and hero-worship be not criticism, they are nobler things. And Mr. Gilman's emphasis upon the new kingdom and power and glory of a growing art is what we of the laity not only need but desire. (New York: John Lane Company, $1.25 net.)

MUSICIANS OF TO-DAY, by ROMAIN ROLLAND, is a volume of brilliant and delightful essays translated sympathetically and into idiomatic English by Mary Blaiklock. In these essays, most of them concerned with the life and works of eminent musicians still living or but recently dead, the sweet, noble, and highly and broadly cultured spirit of Romain Rolland speaks directly to the reader. One of the longest of the essays, and the first in the volume, deals with Berlioz and is more biographical than critical. Other musicians discussed are Wagner, Saint-Saëns, Vincent d'Indy, Hugo Wolf, Richard Strauss, Perosi and Debussy. There is also an essay entitled "French and German Music," dealing with a festival at Strassburg and with the overdoing of music in Germany. The critic thinks Germany has "let loose a flood of music" in which she is about to be drowned. The volume closes with a review of the musical movement in France since 1870. No lover of music can afford to remain ignorant of these admirable essays, so rich in the self-expression of a rare spirit. (New York: Henry Holt and Company, $1.25 net.)

### ERRATUM

In the February 15 issue it was erroneously stated that Stephen Graham's "With Poor Immigrants to America" was published by the Century Co. This book is published by The Macmillan Company.



*Afternoon suit of white gabardine, embroidered in blue, navy blue skirt, soft batiste in front in place of waist.*



*Blue serge trimmed with black braid, shiny patent-leather belt, slight military effect.*

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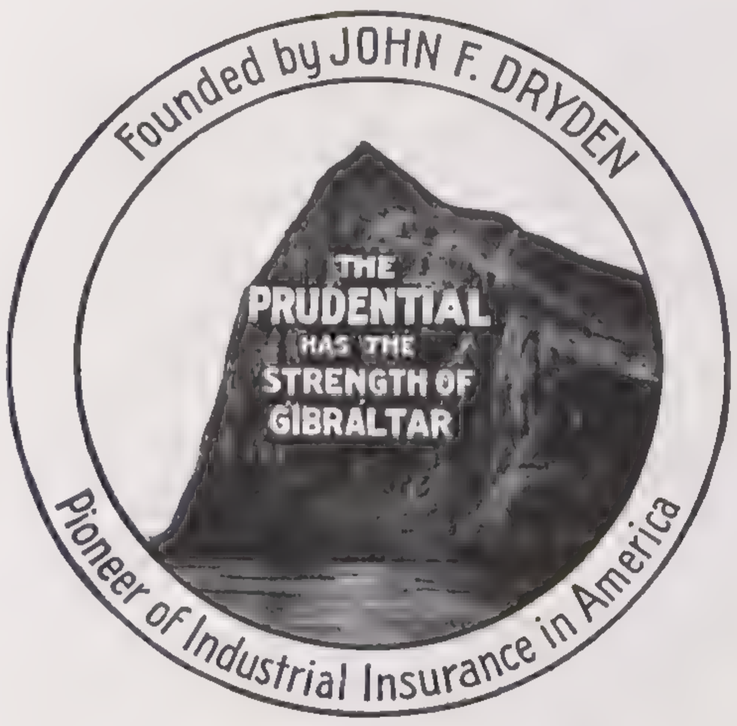
*Blue serge, embroidered in blue, with insertion of fine Persian coloring in the embroidery.*

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# EACH MAID A LITTLE INDEX NOW

(*Continued from page 70*)

preaching or punishment, being well-dressed gives something of the moral backing of religion.

The clever mistress who instils her maids with the feeling that a proper dress does not stand for a badge of servility, but is rather a uniform belonging to a profession, has arrived at an ideal understanding which oils the wheels of the household machinery wonderfully. The clever maid appreciates the dignity of a smart appearance, while the one who rebels against it had better be sent to take up factory work, for the well-conducted house of to-day stands for a definite ideal, and its standards must be kept up by every employee.

### CONCERNING LIVERIES

Many conservative houses now adopt a definite livery for the maids; this, of course, must be provided by the mistress of the house. However, even though the parlor-maid wear merely the ordinary, prescribed print frock in the morning and a black frock in the afternoon, there is a right cut and a wrong cut for such costumes.

There are always specialists in the making of every uniform, specialists whose cut and finish is authoritative, whether it be in a uniform for a soldier, a sailor, or for a member of any other profession that is designated by an outward garb. Therefore, the wise woman saves herself much needless trouble, and a possibility of disconcerting failure in the end, by going directly to such a specialist and having her maids correctly outfitted, whether there are two or ten of them, a staff ranging from the kitchen-maid to the head nurse or housekeeper, or merely a cook and a waitress. A firm which makes uniforms for servants is as wide in its range of prices as in its designs, and can follow and advise when the customer has some individual plan for a color scheme. Such an experienced firm can do much toward keeping the patron's order within conservative lines, as, in the serious task of choosing a livery, there is danger in deviating one hair's breadth from the prescribed dress.

### THE PARLOR-MAID

In the absence of a butler or footman, the first servant that a caller or a house-party guest sees is a parlor-maid. In the afternoon such a maid should wear a one-piece dress of some material like black sateen. However, black mohair and Irish poplin are both popular materials for afternoon dresses for maids. The skirt of the dress should be just long enough to clear the ground, and show trim well-shod feet. High heels, extremely pointed toes, and fancy bows or ties of any kind are not permitted. A well-defined and trim waist-line is essential to the correct appearance of a maid; the fashion of looking uncorseted must never be permitted to a maid on duty. The hair must, of course, be neat and trim, and should not follow the latest whim of the fashionable coiffeur. The maid's apron, with cuffs and collar to match, may be as dainty and sheer as the mistress desires.

In the morning, the parlor-maid should wear a print frock made on the same lines as the black afternoon frock. This dress may be of black or purple print, or in the lighter colors, if the mistress so desires. With this dress is worn the long morning apron, made with two seams and edged with embroidery. The low comfortable collar and the cuffs should, of course, match the apron. A small frilled cap completes this costume, which, it goes without saying, must be immaculate. Perfumes or jewelry are forbidden at any time, it is needless to say.

### HOUSEKEEPER AND PERSONAL MAID

When a house-party guest arrives, it is the duty of the parlor-maid to usher her to the drawing-room for tea, or to see that a housemaid is detailed to show her to her room, to assist in the unpacking of her things, and to see that the rooms are properly warm, and so forth. The housemaid should wear practically the same dress as does the parlor-maid, though it is even plainer. That is, the apron may be more severe, as also the collar, cuffs, and cap.

If there is a housekeeper, it is her duty to go to the rooms of the guests and see that attention has been given to every detail necessary for their comfort. The housekeeper's costume is usually of black silk, and is made in a very severe style. A one-piece dress with a skirt rather full and long is best, and a straight collar or band of sheer muslin merely fastened in the front with an old-fashioned round brooch is good. There should be plain cuffs to match the collar. A small black apron is optional with this costume.

The personal maid wears a black dress, with a narrow hemstitched band of white at the neck and sleeves. The dress may be of any thin black material and may be worn in the morning with a small bibless apron of dotted muslin. In the afternoon, a frock of black silk may be worn, with sheer collar and cuffs, but no cap. A black silk apron is usually worn in the afternoon by the personal maid. A pretty afternoon dress for a personal maid may be made of black taffeta and worn with an apron and collar and cuffs of white chiffon. For outdoor wear, the personal maid must dress entirely in black, with black coat, skirt, gloves, and with a close-fitting black hat trimmed with an Alsatian bow.

The house-party guest must never expect any service from the hostess's personal maid, unless the hostess makes a particular point of offering her service.

### THE COOK AND HER MAIDS

Practically the only guest who ever glimpses the cook and her maids is the garden enthusiast who takes a stroll even through the kitchen-garden. From this coign of vantage a glimpse may sometimes be had of "Cook" and her maids all in white; they wear particularly smart white aprons that cover the entire dress. White caps and white shoes complete their costume, and the remembrance of it is an appetizer when the next meal is served.

White is so popular for servants' wear that the firm which specializes in fitting out entire households of servants recently had one order to provide every maid of an establishment with gowns of white sateen to be worn with black silk aprons. A mistress whose house was in tones of French gray and du Barry pink had all her maids dressed in pale gray sateen; even the shoes were of gray suède, with flat dull gray buckles.

### THE WHITE LINEN NURSE

It is quite in order for the house-party guest to take a peep into the nursery, where the little ones are presided over by "nurse" in either a blue checked or striped seersucker frock, covered with a linen apron. She wears trim linen collar and cuffs, and a cap to match her apron. When it is time for the morning walk, she dons a long picturesque coat of wool serge with an attached cape; the coat may be black, navy blue, gray, or brown. The bonnet has a long veil and a becoming long-ended bow of hemstitched organdy. This uniform is particularly dependent upon its cut and finish and should not be worn at all unless it is properly made.

Much more thought than formerly is being given to the general appearance of the nurse, and the smart woman spares no time or expense in fitting out the person who comes in such hourly contact with her children, for they are quick to reflect the subtle atmosphere about them.

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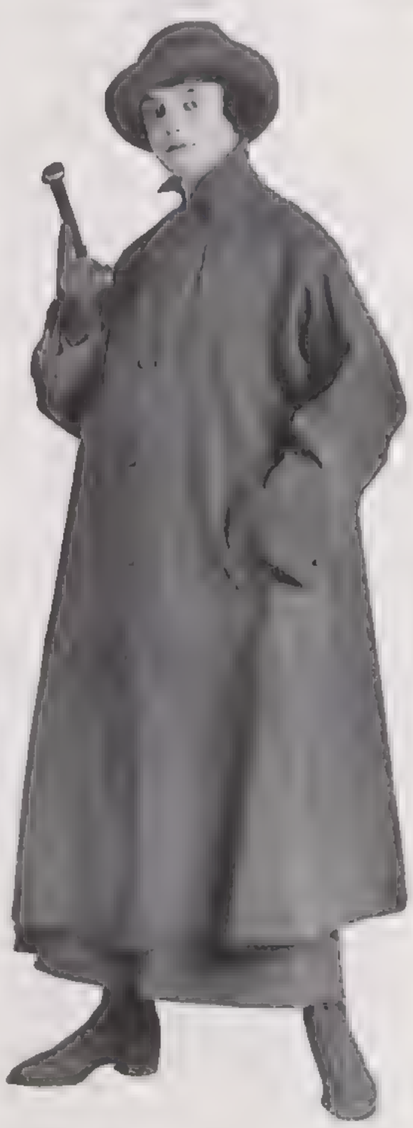
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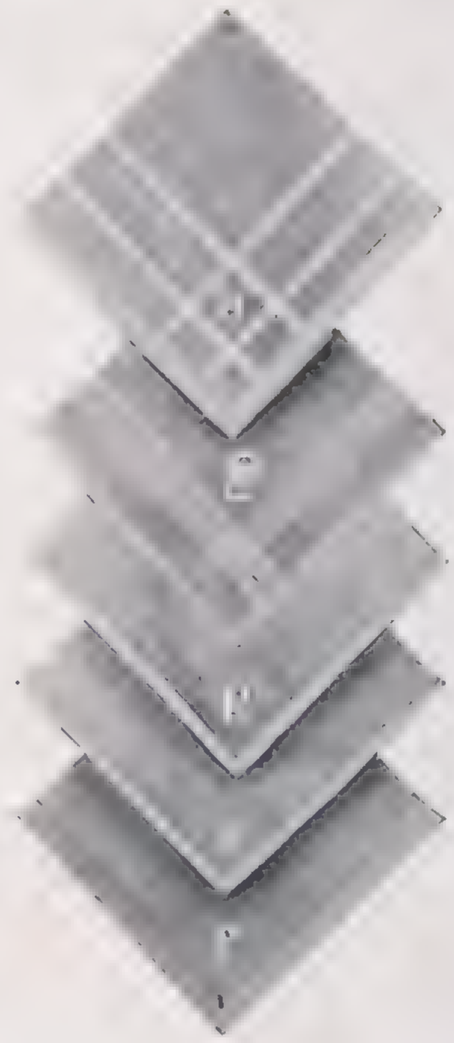
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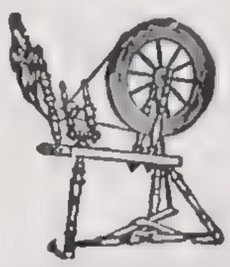
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# MUSIC

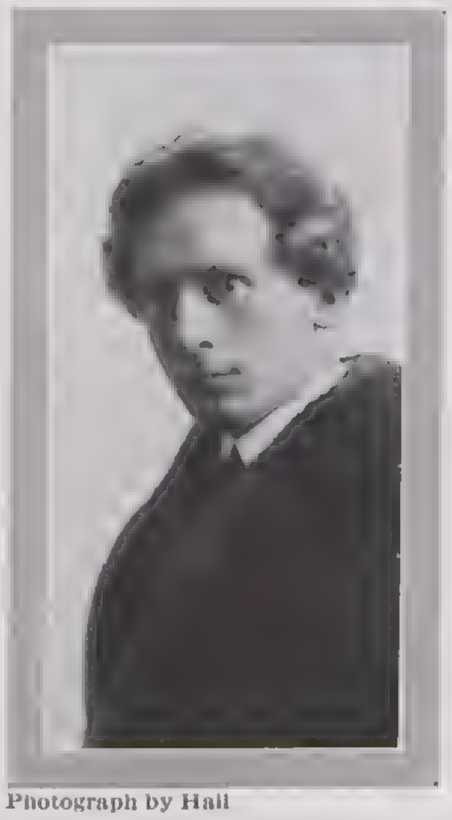
(*Continued from page 69*)

strangers who were to be brought to this country for the first time, it seemed as though the obstacles were insurmountable.

There were those who believed that America would be thrown upon its own resources, and that thereby the American artist, composer, or librettist would have the chance to establish his independence, since the public, deprived of its foreign idols, would turn to its own able musicians.

On the other hand, many managers foresaw the influx of all the artists of the world, who, because of sorry conditions in their own countries, would naturally turn to a country really at peace. And so it has proved; the concert platforms have been filled with artists from every quarter of the globe, and the conditions have forced some of those of the highest standing on to the vaudeville stage.

One of the most serious blows dealt to the development of music in this country, and indeed to the artists of the world at large, was the dispersal of the Chicago and Boston opera companies, which came at a time when they were greatly needed for the preservation of normal conditions in the musical life of this country, and the disbanding of the Century Opera Company, which filled a niche and had a recognized mission of its own. Aside from its unfortunate effect upon the upbuilding of opera in this country, the closing of these houses has sent innumerable singers to the concert and recital stage in a condition of unpreparedness for that vocation. The operatic artist is, of all people in musical life, the least fitted by his work for concert and recital; thus many of the concert programs have degenerated to a marked degree. For, if the opera singers out of work turn to the concert stage and present programs which are made up of striking operatic arias, the regular concert singers, who can not stand by and see their honors of even more importance than their bread wrested away, must perforce do the same. The public, led away by the glow and brilliancy of such work, will easily forget the songs of Strauss, Debussy, Brahms, and Wolf, as it will forget the finished art of the true recital singer.



Photograph by Hall

*Percy Grainger, the Australian pianist and composer, whose works are familiar here, made his American début in February*

### OPERA DESPITE THE WAR

It was a veritable surprise when, after rumors of one calamity after another to the different members of the Metropolitan Opera Company, they reached America in quick succession, until few were missing except Slezak and the Algerian baritone, Dinh Gilly, the first of whom remained to aid his native country, Austria, while the second consented to remain prisoner of war in Bohemia, rather than to accept his freedom at the price of a promise that he would never join his own army, which is that of France. The repertory for the season, however, seemed to present even greater difficulties than the artists, for the costumers and scene painters of the Metropolitan Company were all in Europe, and the scores and parts were all to be brought from the other side. However, the same degree of intelligence which directed the mobilizing from different countries of the members of his company was shown throughout by Director Gatti-Casazza, and he did not fail in any of the things he had set for this season.

It had been hoped that Umberto Giordano, composer of "Madame Sans Gêne," would be present to see the first production of his opera, but conditions made this impossible and the work first saw daylight,—or rather the brilliancy of a Monday night at the Metropolitan Opera House,—on January 25, without him.

Looking back over other world premières at the Metropolitan, it may be seen that a high precedent had been set in the season which brought forth "The Girl of the Golden West," by Puccini, and Humperdinck's "Königskinder," both of which had their first productions on any stage at the Metropolitan, and both of which have proved their claim to a definite place in opera repertory. The new Giordano opera has an even more difficult comparison to meet in the novelties brought forward last season,—in "L'Amore dei Tre Re," by Montemezzi, and in the brilliancy of the Richard Strauss "Der Rosenkavalier," to say nothing of that emphatic success, Moussorgsky's "Boris Godounow," and the public, of necessity, is influenced by the past. The public, also, is slow to recognize that the world contains but few works of superlative merit and that those who select for the public are human and liable to error. All of which means that, while "Madame Sans Gêne" is likely to have a certain vogue during this season, it is not an opera of inspiration, nor a work that is likely to sweep its hearers off their feet by its musical beauty.

### "MADAME SANS GÊNE"

Giordano's name, while not very familiar to the opera-goers of this country, is, on the other hand, not entirely strange, for he has been represented here by "Fedora," at the Metropolitan Opera House in 1906, and by "Andrea Chénier," which was first produced at the Academy of Music in 1896 and was again offered by Oscar Hammerstein, who also presented "Siberia" during his seasons of Manhattan Grand Opera. If memory serves, any of the foregoing operas would stand as much chance of success as "Madame Sans Gêne," which is hampered by a book which, while interesting in dramatic episode, is over-heavy in historical material. The music has much that is bombastic, noisy, and somewhat empty. As already stated, the book is interesting, but most of this interest is disclosed through the dialogue which emphasizes its historic importance, and it is unnecessary to say that the application of music to the literary work is not often a success. Indeed, one might go further and assert that only in the Wagner operas and in the Debussy opera from Maeterlinck's "Pelléas et Mélisande," is the literary phase of the book preserved with any degree of success.

The direction of the Metropolitan Opera Company cast the opera with a view to pleasing its patrons, with whom Geraldine Farrar, Amato, and the young tenor Martinelli are always favorites; and it must be said that these artists contributed their utmost toward making the work a success. Miss Farrar in the title rôle had a part which showed her great brilliancy, versatility, and adaptability, but no one who remembers the exquisite refinement, the vital appeal, of her "Goose Girl" is willing to say that she is seen at her best in this opera. This, of course, applies only so far as the intrinsic qualities

(*Continued on page 102*)

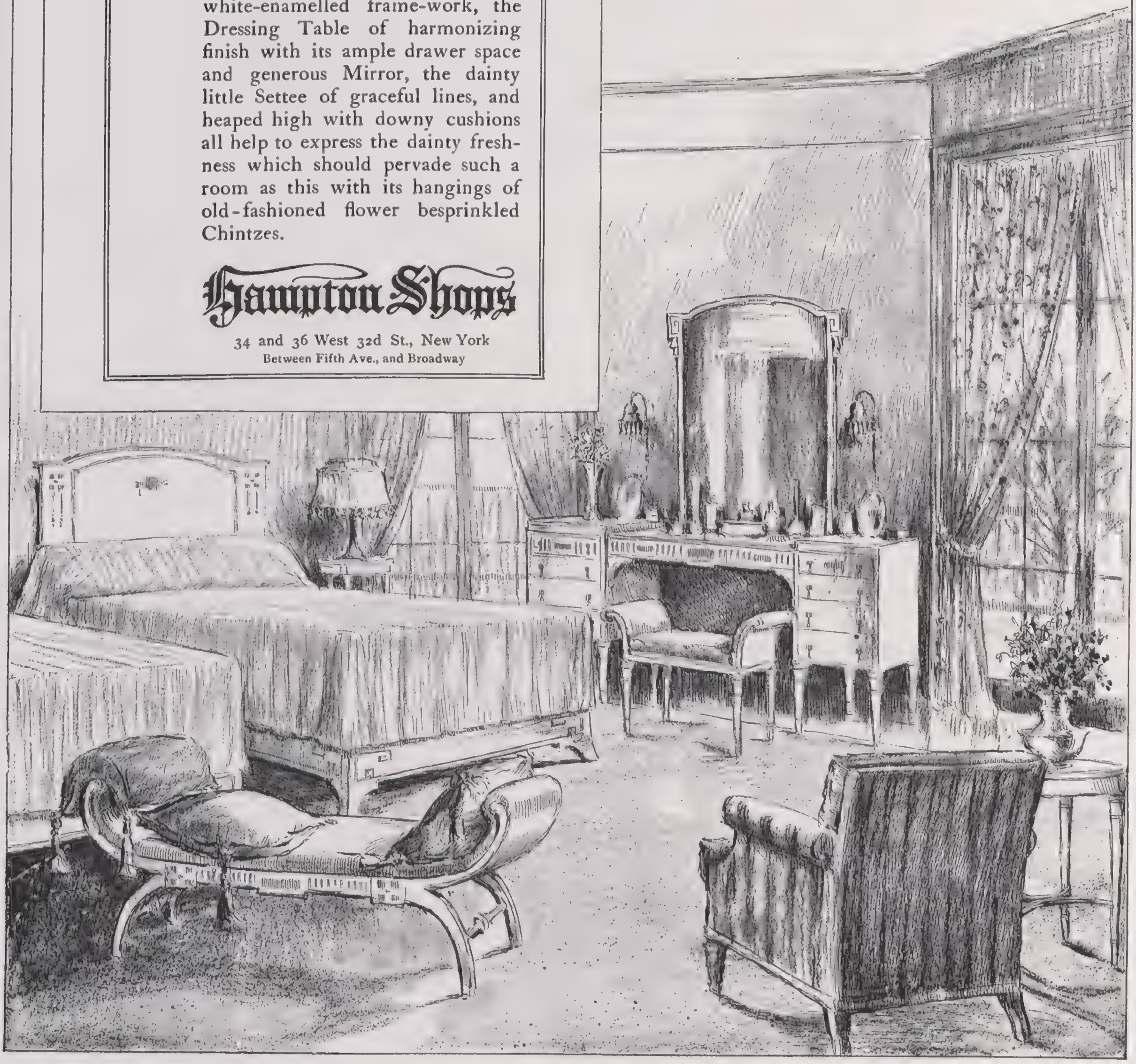
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***Correspondence Invited***


# MUSIC

(*Continued from page 100*)

of the rôle are concerned, because no opera singer on the stage to-day could have given the part more effectively. Vocally, too, it lies within her range, and pictorially as well as histrionically she is an unfailing source of satisfaction; but in many parts the music of her rôle is merely brilliant and not vitally dramatic.

There are few who have followed the doings of the stage within the past decade, who do not know the story of the Sardou comedy as presented by Mme. Réjane and by the American, Kathryn Kidder. Napoleon raises Lefebvre with his wife, familiarly known as Madame Sans Gêne, from a soldier and a laundress to a position of high rank. The Emperor, becoming annoyed by the vulgarities of the newly created Duchess of Danzig, requires that his newly made nobleman divorce her, but she finally succeeds in winning the pity and tolerance of his Majesty. Not until the third act was the work reinforced by the presence of Napoleon, and from that time Amato was a vital factor both from the dramatic and musical side and in point of characterization. All that can be done vocally was achieved by this great singer, and his impersonation of Napoleon was one of the finest that has been seen on the operatic stage. In appearance, in manner of action, and one might almost say in speech, so vivid was the Italian baritone's impersonation, Amato achieved a triumph, not only for himself, but for the work.

### CAST AND ACCESSORIES

Martinelli, upon whom great responsibilities at the Metropolitan will devolve some day (if indeed, that day was not arrived with the departure of Caruso), proved himself a master of the part as the husband of Mme. Sans Gêne, and his contribution was of the utmost importance to the success of the opera. Some of the best music was entrusted to this part, and Martinelli was equal to the trust. A small part, sung with well-defined success, was that of Paul Althouse as Neipperg, and one of the musical values not to be overlooked in this opera is the trio in the opening of the second act, where tailor, dancing-master, and valet hold the stage. Giordano shows flashes of charm in the lighter music, and there are also many examples of fine orchestration,—enough to carry the work through the season, even though it may not be enough to give it a permanent place in the repertory of the Metropolitan Opera Company.

It seems trite, but it is none the less true that the skilled hand of Toscanini accomplished wonders, as usual, and that the brilliancy and effectiveness of the stage pictures and the excellence of the chorus contributed all that could be added to make the new opera a success, and only time can prove how far these efforts will be of avail.

### NEW OPERAS AND IMPORTANT REVIVALS

While nothing in the way of new productions this season could hope for the sensational success of the revival of "Carmen," which has not been sung at the Metropolitan for six years, there will still be one more opportunity to witness an entire novelty in "Prince Igor," which will be given before the close of the season. This, with the one-act opera "L'Oracolo," which had its first performance in this country at the Metropolitan on Thursday evening, February 4, will constitute three complete novelties, and the revivals have included "Carmen," Weber's "Euryanthe," and Beethoven's "Fidelio," each of which contains features of especial significance.

The presence of Miss Farrar in the title rôle of the Bizet opera, naturally gave renewed life to "Carmen," which, in itself, has perpetual freshness. Reinforced by Farrar, Caruso, and Amato, and sometimes by Clarence Whitehill and Mlle. Bori, who alternated with Mme. Alda, "Carmen" has attracted the largest audiences of the season.

"L'Oracolo," by a practically unknown Italian composer, Franco Leoni, is built upon the story of "The Cat and the Cherub," by Chester Bailey Fernald, a San Francisco newspaper man, and no later than the earlier part of this season, a revival of the play was presented at the Princess Theatre. The opera is slight in build, and while there are traces of that Italian flow of melody which was to have been expected, there is nothing great or powerful in the treatment of either story or score. It is true the composer made no attempt to deal with oriental music, but took the plot as a plot, and let it go at that. It has been noted that there is no sign of ultra-modern harmonies in this opera, but for this there is excellent reason, for it was first presented ten years ago at Covent Garden. At that time, Scotti created the same rôle which he sang here, and to his extraordinary genius in characterization, more than to anything else, is due the success which the opera has had.

One may easily cavil at certain stage effects, costumes, and details of setting in this opera, but these criticisms will come only from those who are familiar with the Chinatown of old Francisco. To possess an understanding of the theme as it unfolds, the hearer must know some of the customs of the Chinese and must understand that the mere theft of a child is of little significance, but that the stealing of a son through whom the family line may be preserved is another matter. The stage-settings are among the most salient features of the Metropolitan production, and Giorgio Polacco must be credited with having done all that a conductor could do for a work. The cast further includes Mlle. Bori, Luca Botta, and Adamo Didur, who in the title rôle has a very few of those great moments of tragedy which have made him famous in the rôles of Boris and Archibaldo.

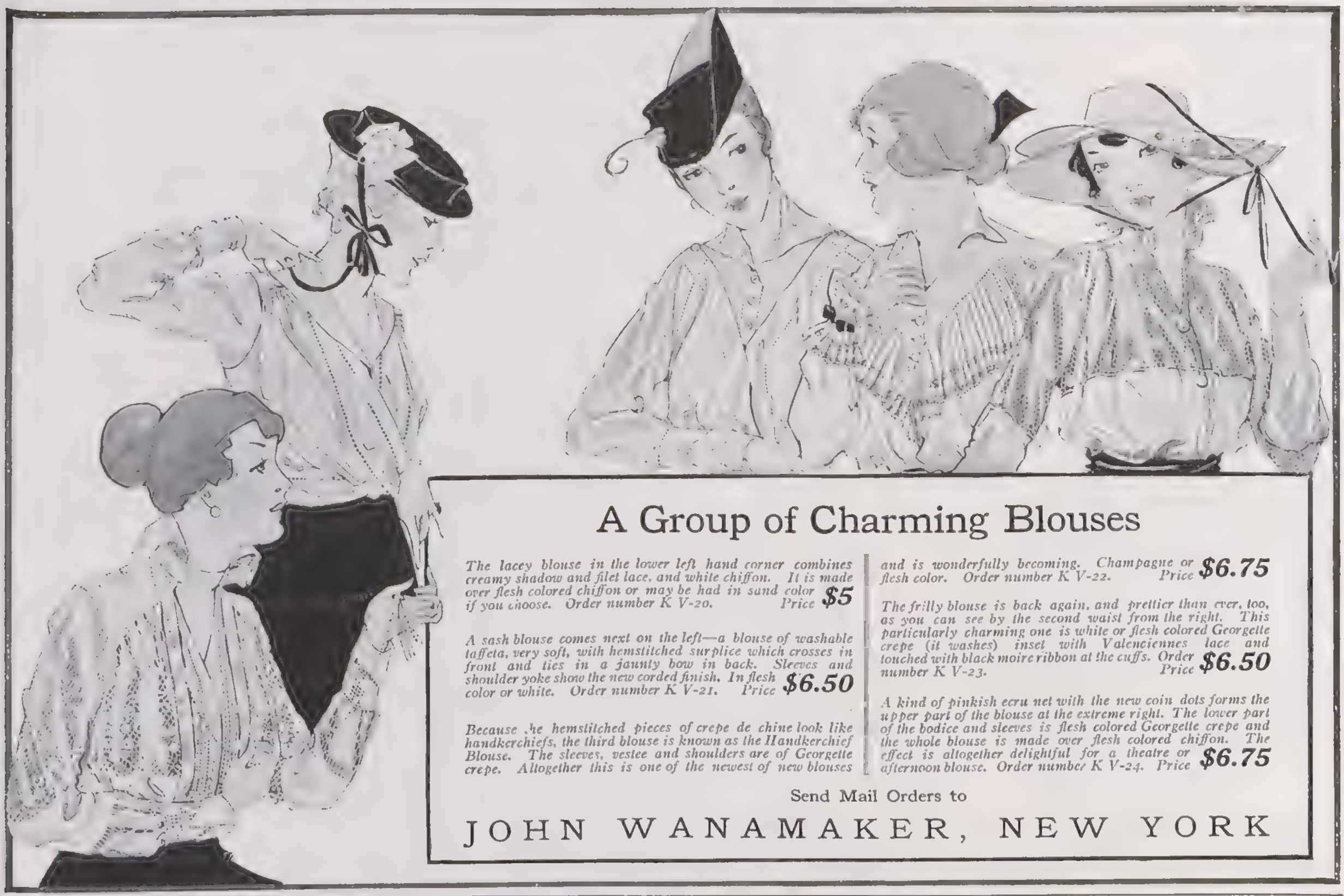
### CHANGES IN THE METROPOLITAN COMPANY

A new member of the Metropolitan Company, and one who gives rich promise, is Mélanie Kurt, the German dramatic soprano, who made her début as Isolde and followed it by an equally triumphant Brunhild in "Die Walküre." Both press and public were at her feet from the first, and she deserved all the praise that has been lavished upon her. She has an unusually beautiful voice, a superb stage presence, and a deep musical intelligence.

Elizabeth Schumann, who came to replace Bella Alten, has admittedly made a place for herself by her charm of manner and a voice that is clear and musical. The German section is also greatly fortified by the new tenor, Johannes Sembach, who has been successful in every rôle he has essayed. He has a beautiful voice and he is a good actor. The return of Clarence Whitehill, the great American baritone, is also of inestimable value to the company.

One can hardly speak of the concert stage this season without saying that it has suffered a great onslaught. Even good artists have been at a disadvantage amid the multitude of aspirants. Among the few who stand forth in singular brilliancy is Pablo Casals, the cellist, of whom Fritz Kreisler himself has said, "He draws the greatest bow of any man living." Casals is a Spaniard, and there are music lovers in New York who remember that he played here about twelve years ago when he was returning from a South American tour. Since that time, his recitals with Harold Bauer have become famous all over Europe, and the number of times that these artists have

(*Continued on page 104*)



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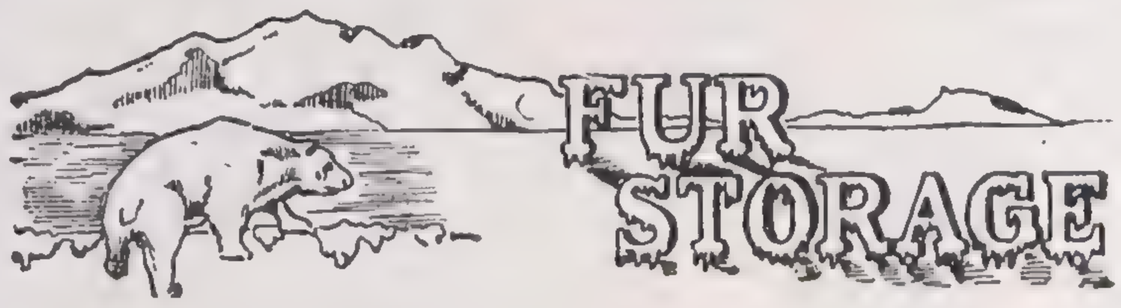
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# M U S I C

(*Continued from page 102*)

played before sold-out houses at Aeolian Hall proves that this country also appreciates the unique beauty of their unusual musical talent.

CONCERT INSTRUMENTALISTS

Carl Friedberg, the German pianist, and Serato, the Italian violinist, are other artists of the first rank who were heard in this country for the first time this season. To the troublous conditions abroad is due the presence of Percy Grainger, the young Australian composer and pianist, who in his recital at Aeolian Hall demonstrated himself a pianist of exquisite attainments. His compositions have been heard here upon several occasions and have justified the important position he holds in the musical world of London. The return of Mrs. H. H. A. Beach, the accomplished pianist, who is also beyond doubt the most important woman composer of to-day, has been a distinct event in the musical history of this country. Mrs. Beach has never before put herself into the position of a public personage here, and this may be regarded as her first professional tour in her own land.

The arrival of Fritz Kreisler was eagerly welcomed, more especially as rumors that he had been killed in battle had aroused the public feeling. That he was wounded, it is true, but his experiences have not weakened his art in any way, and he has been this season one of the "lions" of the hour.

The pianists in the field have included some of the greatest, and there have been few who are rated greatest throughout the world who have not been with us. Harold Bauer, Ossip Gabrilovitch, Busoni, Borwick, Hofmann, Ganz, and others are here to fill their previous engagements, while Godowsky and Mark Hambourg are here as practical exiles from European countries. Lhevinne, on the other hand, was to have been here, but was prevented from coming by reasons made clear in a letter to his manager, Loudon Charlton, as follows:

"My position to-day is a most unfortunate one. Instead of making my American tour, I am held here a virtual prisoner of war, compelled to report regularly to the authorities and without any opportunity to give concerts. I am unable to realize on any of my investments in other countries and my money loss is very great, but I am wholly sincere in saying that my deepest regret is my forced disappointment of my many friends in America. I can only repeat that up to the very last I was confident of my ability to sail and make my tour. I hope surely to be in the United States the whole of next season."

CONCERT SINGERS

The entrance of Mme. Fremstad into the concert field aroused no small degree of interest, and there is no doubt that after longer experience in song literature, her musicianship will assert itself and make her prominent among the great lieder singers. At the present time, she is still Fremstad, the great Wagnerian artist, and it will take the public some time to learn to look upon her in any other capacity. Mme. Sembrich's reappearance was actuated by the desire to secure funds for her suffering country, and inasmuch as an art like hers is ever young, the greatness of the interpretation replaces any diminution of the old-time quality of her voice, but even the voice of to-day is extraordinary.

After an absence of several years, Mme. Calvé reappeared before the New York musical public, and the warmth with which she was received gave assurance that no other favorite had lessened her favor with the song-loving world. The control and easy mastery of her voice is the same, and with her former brilliancy and beauty of tone-quality, there is now an added richness in the contralto range.

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## *Calendar*

MARCH 24 TO APRIL 24

**Metropolitan Opera House,** opera by the Metropolitan Opera Company every evening except Tuesdays and Sundays, and on Saturday afternoons; concert every Sunday evening.

FRIDAY, MARCH 26

**Aeolian Hall,** 3 p. m., sixth and last explanatory piano recital of Wagner's Niebelungen Trilogy, Walter Damrosch; proceeds from series to be donated by Mr. Damrosch to the Vacation War Relief Committee.

**Hotel Biltmore,** 11:30 a. m., fifth Friday morning musicale; soloists, Frieda Hempel, soprano; Pasquale Amato, baritone; Rudolph Berger, tenor.

SATURDAY, MARCH 27

**Aeolian Hall,** afternoon, piano recital, Ossip Gabrilovitch.

**Carnegie Hall,** 8:15 p. m., symphony concert, Philharmonic Society, Tschaikovsky program.

MONDAY, MARCH 29

**Little Theatre,** afternoon, song recital, Clara Gabrilovitch, contralto, (postponed from February 15).

WEDNESDAY, MARCH 31

**Hotel Bossert** (Brooklyn), 8:30 p. m., second Beethoven recital, Adriano Ariani, pianist.

TUESDAY, APRIL 6

**New Aeolian Hall,** 8:15 p. m., chamber music concert, Kneisel Quartet.

WEDNESDAY, APRIL 7

**Hotel Bossert** (Brooklyn), 8:30 p. m., third Beethoven recital, Adriano Ariani, pianist.

FRIDAY, APRIL 9

**Hotel Biltmore,** 11:30 a. m., sixth Friday morning musicale; soloists, Emmy Destinn, soprano; Riccardo Martin, tenor; Rudolph Ganz, pianist; William Hinshaw, baritone.

WEDNESDAY, APRIL 14

**Hotel Bossert** (Brooklyn), 8:30 p. m., Bach recital, Adriano Ariani, pianist.

WEDNESDAY, APRIL 21

**Hotel Bossert** (Brooklyn), 8:30 p. m., Brahms Recital, Adriano Ariani, pianist.

FRIDAY, APRIL 23

**Hotel Biltmore,** 11:30 a. m., seventh and last Friday morning musicale; costume recital; soloists, Lucrezia Bori, soprano; Andreas de Segurola, baritone; Rosina Galli, danseuse.

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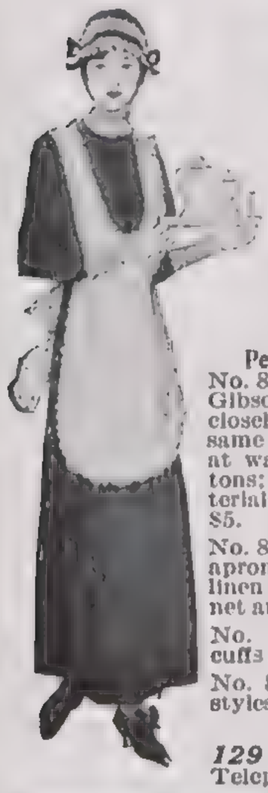
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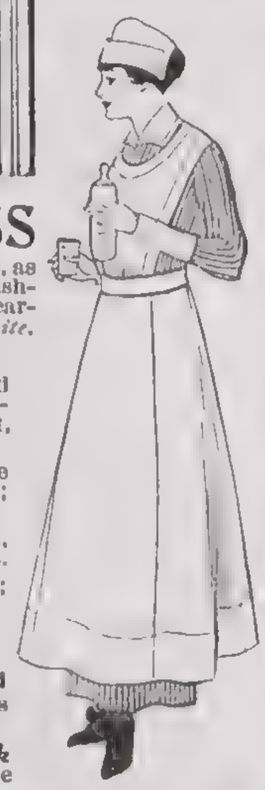
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# STAGE-SETTING FROM THE DECORATOR'S STANDPOINT

(*Continued from page 65*)

the American designers who have given us refreshing sensations of color. Among these are Mrs. O'Kane Conwell, who designed the pleasing bedroom scene in "A Pair of Silk Stockings," Robert McQuinn, maker of three charming scenes in "Watch Your Step," and Robert Jones, who created the costumes and the scenery for "The Man Who Married a Dumb Wife."

The bedroom scene in "A Pair of Silk Stockings," illustrated at the bottom of page 65, is as gay and intimate and feminine as a new bandbox. Rarely does one hear "Ah—" when an empty stage is discovered, but this room is so deliciously new and crisp in coloring that every woman in the house leans forward to analyze it. The walls are made up of panels of gray checked paper, with moldings and pilasters painted gray. The play of color comes in the great bed of gray wood hung with apple green linen spotted with conventionalized apples, and in the long green curtains of the alcove on the right. The gray doors of the room are decorated with quaint oval panels of green cane ornamented with gay ladies in painted wood.

### THE STAGE AS TEACHER

There is a cupboard so pleasing that many a woman has ventured to go home and copy it. An open lattice forms the top panel of the door, and there are curtains of the green linen inside. The two panels below are of green cane, with applied decorations of flowers, bonnets, slippers, bandboxes, and other feminine frivolities in painted wood. The bed is a very nest, heaped with lingerie pillows and sheltered beneath an apricot-lined canopy. A long linen-covered bench is at the foot, and beside the bed is a night table of unusual design. The candlesticks in baskets on the side walls are perhaps a trifle too pretty, but the long mirror with painted overpanel and low shelf is a lesson in decoration. The gray painted chairs, sofa, and dressing-table on Louis XVI lines are quite at home in this modern room.

It is interesting to learn that a number of women have been so delighted with this bedroom setting that they have engaged Mrs. Conwell to do similar rooms for them. This confirms an opinion frequently expressed that the stage is the ideal place to teach decoration.

### SCENERY AS BACKGROUND

Mr. McQuinn's problem was very different from Mrs. Conwell's. In "Watch Your Step" there is a very orgy of dancing—so much brilliant moving color, so much opportunity for spectacular massing of color, that the designer properly considered his scenery as background for the costumes designed by Lucile and by Helen Dryden. The setting from Scene II, Act iii, illustrated in the upper left corner of page 65, is a color arrangement of canary yellow, light emerald green, and peacock blue, with gold and touches of soft pink. The scene is set in a semi-oval. The walls of canary yellow are divided into panels by light emerald green pilasters, and the lower halves of the panels are checkered in yellow and gold. The blue lattice doors are lighted from behind by soft but intense peacock blue lights. The hanging lights are orange color with green tassels. This scene was designed for costumes in which the general or most striking color is green, or blue green. The effect was as different from the eternal baby blue scenery familiar in musical comedies as the costumes were different from the tights of yesteryear.

### BALANCING LIGHT AND DARK

The third scene of the first act, in the "Palais de Fox Trot," which is shown at the upper right on page 65, is in tones of café au lait, deliberately arranged as a background for the beige hats and gowns of the chorus for that scene. The general wall tone is café au lait, outlined by borders of blue, green, and raw sienna, but predominantly blue, and the lattice is light blue against a salmon ground. Above the lattice are garlands of emerald green with flowers of various colors. The round hanging lights are chrome yellow and have long dark blue tassels. The pillows repeat the colors used in wall, lights, and hangings.

### THE LESSON OF ARTISTIC UNITY

Such scenery and such costumes are convincing. Gradually the powers that give us pleasure or boredom will learn the lesson of artistic unity, and realize that good costumes can not be shown against tawdry backgrounds, and that marvelous scenery will be rendered ineffective by commonplace costuming. The real obstacle is not a lack of intelligence on the part of the managers, but their overshadowing warehouses full of incredible furniture which they are convinced that they must use. Doing a scene for a New York theatre is sometimes as discouraging to the designer as doing a house for a middle-aged New York woman is to the decorator. No matter how charming an effect may be planned, there are the ancestral furnishings which must be forced into the picture, regardless of their effect upon it. It is often possible to convince a manager that a certain setting is inexpensive and different, when no amount of argument will persuade him that the antiquated contents of his warehouse can not be assembled into a just-as-good scene.

The point of view of many of the people most closely associated with the stage must be changed before any real improvement can come. There will always be managers and playgoers who prefer the obvious and usual, as there will always be people who swear allegiance to the puppies-in-a-basket school of art. But the sheer joy of appreciation of the discerning furnishes impetus and inspiration to those brave designers who would develop the decorative possibilities of the stage.



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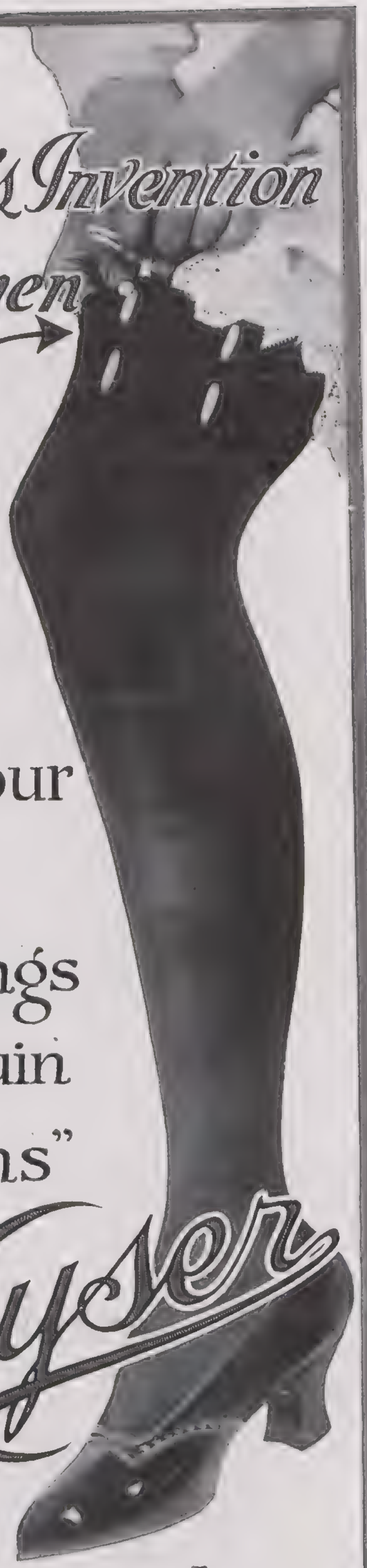
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# SEEN *on the* STAGE

(*Continued from page 64*)

## HAUPTMANN'S "ELGA"

WHEN the New Theatre was instituted, the founders started with a building. That is the main reason why the project failed. It is far wiser to start such an institution with a repertory of plays. It is easier for the drama to find a house than for a house to find the drama.

The distinguished German actor and director, Emanuel Reicher, has recently founded in New York a society, called "The Modern Stage," for the production of a repertory of representative examples of contemporary dramatic literature. Each play is presented, for the present, only twice; and three weeks later another play is given. Tickets are sold only by subscription, to people who join the society for the sake of seeing the entire series. There is no box-office; and no tickets are sold to casual theatregoers on the night of a performance. Applications for membership in "The Modern Stage" should be addressed to Mr. Reicher at 55 West 86th Street. The first production was presented in the Garrick Theatre on the evening of February 23 to an audience that tested the capacity of the house; and it seems likely that a larger theatre will have to be obtained to accommodate those who wish to subscribe to subsequent performances.

The first play in Mr. Reicher's series was Gerhart Hauptmann's "Elga." This is one of the least known and least characteristic compositions of the greatest living German dramatist; yet it proved itself to be most interesting on the stage.

"Elga" is a dramatization of a short story by the famous Austrian poet, Franz Grillparzer. It was written by Hauptmann in 1902, between "Der Arme Heinrich" and "Rose Bernd," but was not published until 1905. Between a prologue and epilogue which explain that the whole play is to be considered as a dream, it tells a medieval tale of savage passions. It is evident that "Elga" was written under the immediate influence of the early dream-dramas of Maurice Maeterlinck.

The naked drama of the incidents is clothed with a sort of meditative poetry and environed with the mystery of medievalism. Elga is a very beautiful woman, and is adored by her husband, Count Starchenski. His entire happiness is centered in her and in the infant daughter she has borne to him. He catches her in an illicit intrigue with her cousin, Oginski; and the suspicion that the child he has adored is illegitimate tumbles the whole fabric of his life about him like a house of cards. He brings Oginski and Elga face to face, and sardonically taunts them. Then he causes the cousin to be ignominiously slain, and finally leads Elga to a funereal room where, upon a curtained bed, the body of her paramour is lying.

There is, of course, nothing novel in the incidents of this primordial tale of jealousy and vengeance; but Hauptmann tells the story with great dramatic power and forces the spectator to regard it through a mist of poetry. The piece was well produced, with summary scenery of the decorative type, designed by Mr. Rex Stovall. Miss Hedwig Reicher and Mr. John Blair gave excellent performances of the leading parts; and the rest of the company, though undistinguished, were adequate to the parts.

## "INSIDE THE LINES"

"INSIDE THE LINES," by Earl Derr Biggers, is a little more interesting than "The White Feather," which was reviewed in the preceding issue of this magazine. Both are melodramas of the Scribe type that purport to deal with incidents arising in the present European war. It is probable that these plays will soon be followed by other efforts to dramatize the first pages of the newspapers; and the prospect is not particularly cheering to habitual theatregoers.

The action of "Inside the Lines" is localized at Gibraltar. The hero is an English spy who pretends to be a German spy. By this pretense, he discovers a deep-laid plot of several actual German agents at Gibraltar to destroy an entire fleet of English dreadnoughts.

The chief point of technical interest in the composition is that the author has tried to make the audience believe that the hero really is a German spy until that final moment in the last act when he saves the fleet for England. This is only another of the many attempts that have been made this season to abrogate the traditional maxim of the theatre that a dramatist should never keep a secret from the audience. Concerning this maxim, Mr. William Archer made the most sensible of all remarks when he stated that "the strongest reason against keeping a secret is that, try as you may, you can not do it." Nobody since the first night of "Inside the Lines" has been deceived for a moment. People buy tickets for a play because their friends have told them to; and these friends, in telling them to go, always give them some inkling of what the play is about. If the play is about a secret, this secret is the first thing that is told. Furthermore, when the hero, in a British uniform, is presented as a likable young man and is obviously destined to love and be loved by an equally likable young woman from America, no audience is really willing to believe that he will turn out in the end to be a traitor to his country. Heroes—and, particularly military heroes—never do such things. For both these reasons, the attempt to mystify the audience is futile.

But, to keep up the attempt, the author is obliged to falsify his story. Is it conceivable, for instance, that the Governor General of Gibraltar would not have been notified from London of the hero's mission to the rock? Is it conceivable that an officer of the English secret service, engaged upon a most important task, would be submitted to the danger of being summarily shot by the commander he was sent to save? Mr. Biggers is required to tell many lies in order to keep up a deception which, after all, does not deceive.

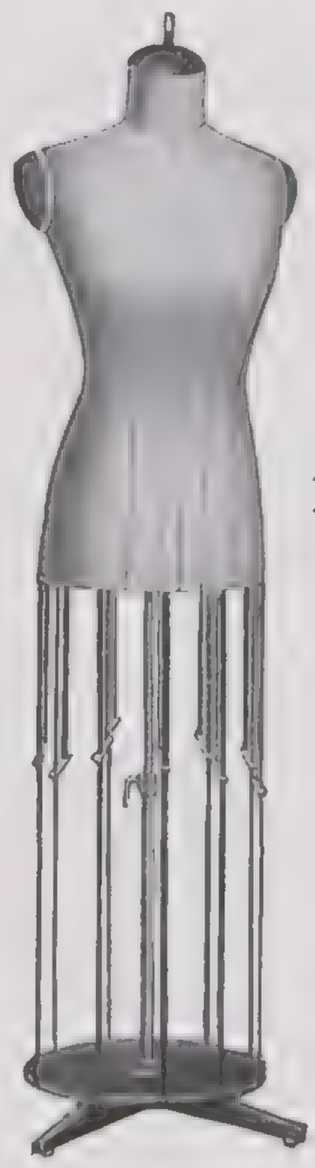
But despite this defect, the play is interesting. The melodramatic plot is worked up to an effective climax in the final act; and amusing passages of comic relief are afforded by a group of provincial American tourists that are stranded, without money, at Gibraltar.

## "THE TRAP"

THREE years ago, a one-act piece by Richard Harding Davis, called "Blackmail," was acted extensively in the vaudeville theatres. This melodrama has now been expanded to four acts by Jules Eckert Goodman and renamed "The Trap." "Blackmail" was a bad play, and it has not been improved by the process of expansion.

"The Trap" is a crude and bungled melodrama, unworthy of the reputation of either of the authors. Theodore Kremer, the respected author of "The Outlaw's Christmas," would have done the job much better. The piece deals with the continued persecution of a long-suffering heroine by a hard-hearted villain who threatens to expose to her husband an unfortunate episode in her past, until she is saved at last by the heroic efforts of the noble brother of the very man who had allured her into the discreditable episode. The play is clumsy in plot, inconsistent in characterization, and commonplace in dialogue. It is, however, made almost interesting at certain moments by the excellent acting of Tully Marshall and Holbrook Blinn. A good cast is wasted on a poor play.


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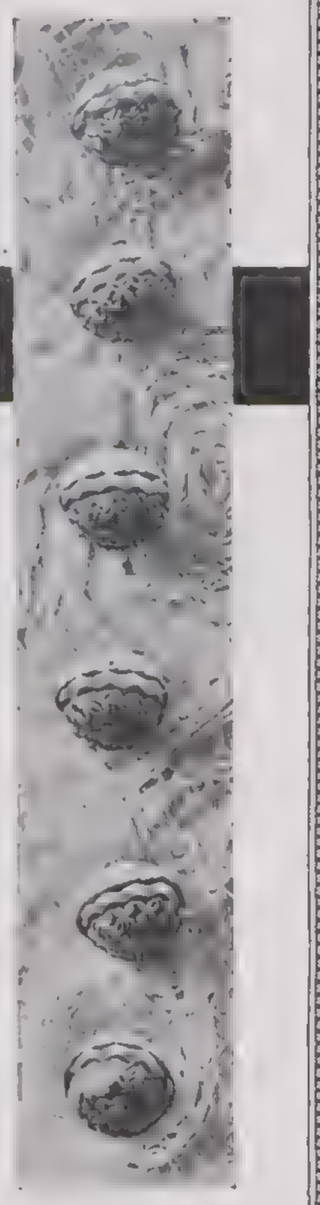
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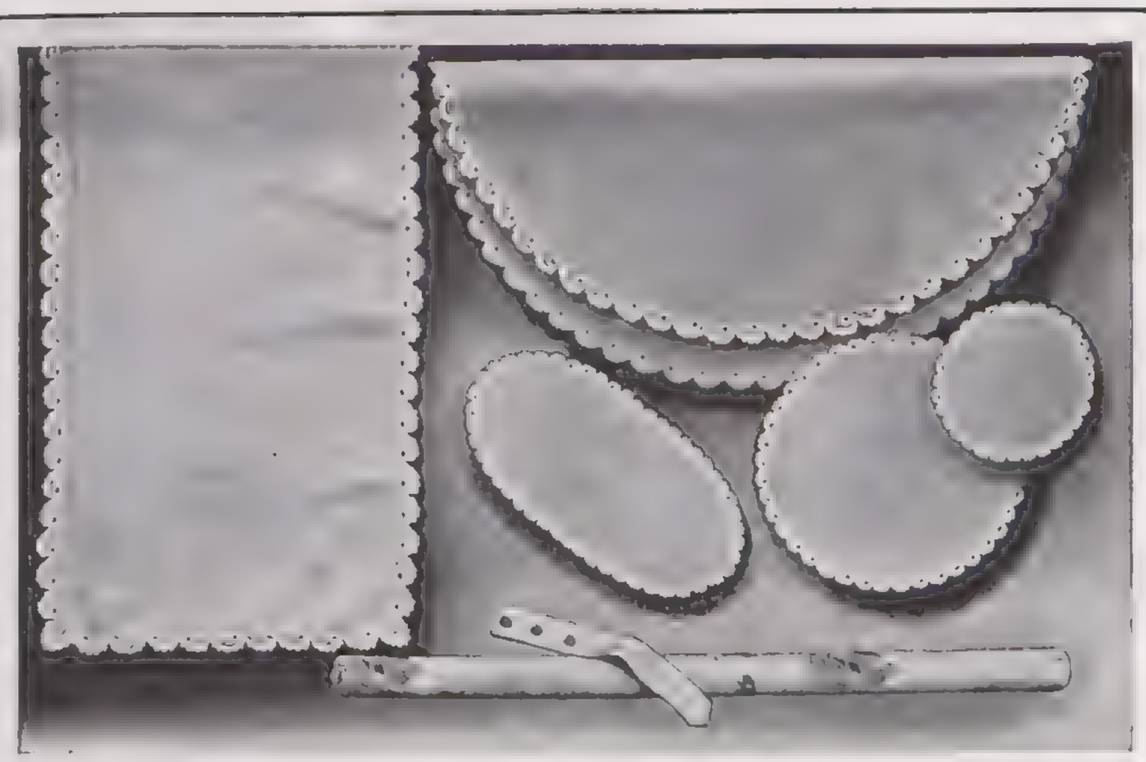
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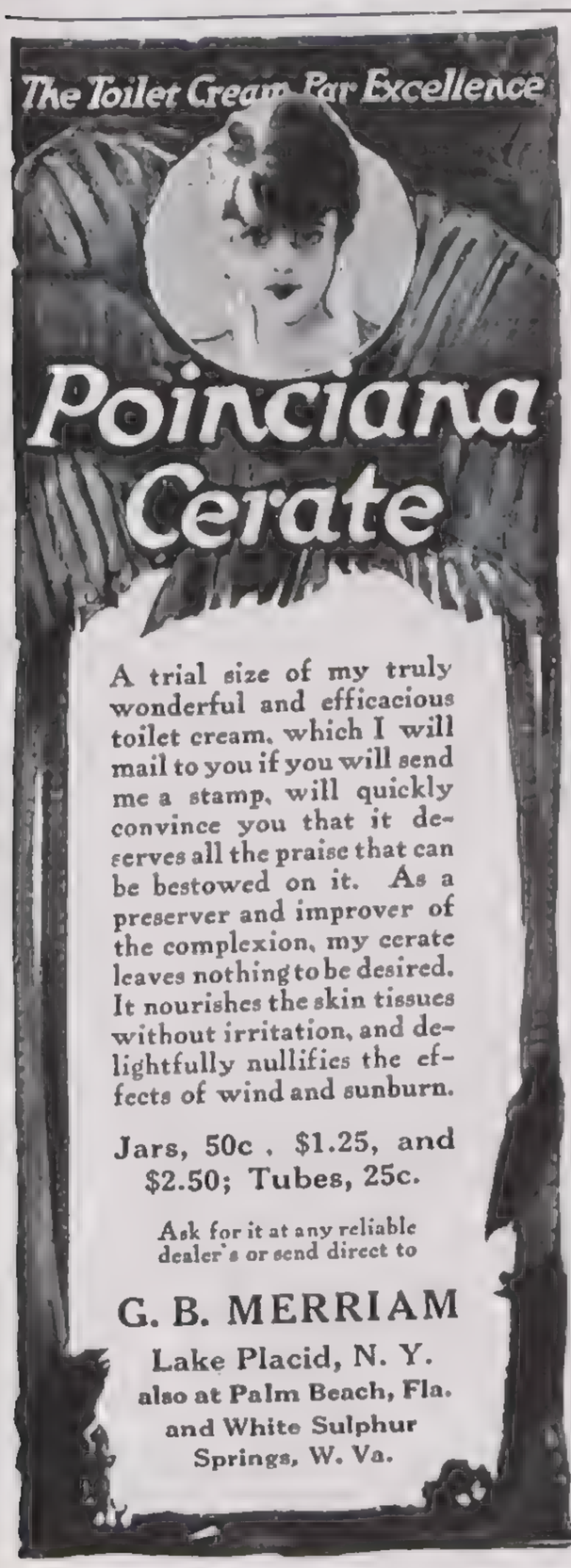
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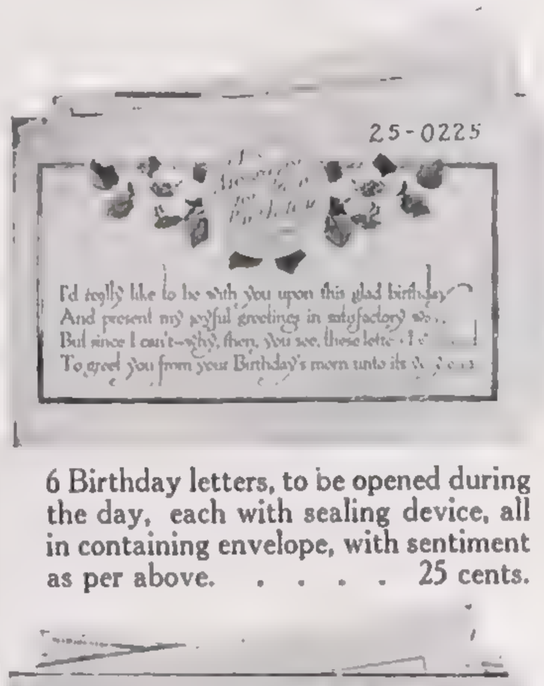
*Spring 1915*

# Hats

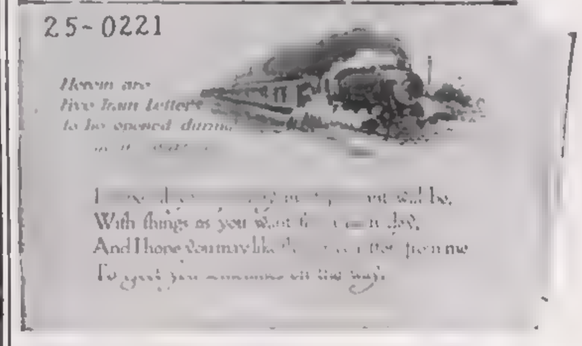
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AFTER living in Paris and New York, and motoring in and about through Europe and the east, a traveler fancies that there is nothing new under the sun in the way of cottages and tea or gift shops; so it is with quite a fillip to jaded curiosity that he finds for himself a real surprise in that way, down in the extreme left-hand corner of the United States.

Of those who visit San Diego, the "Sun City," on a blue bay within circling blue hills, and with gardens and Spanish buildings conjured from the desert and the waste places surrounding it, few indeed will there be who will not want to see something of the surrounding country with its many roads leading along the Pacific shores and back among the hills and valleys. Probably no traveler will omit La Jolla from his itinerary.

### ON THE CAMINO REAL

La Jolla, less than twenty miles from San Diego, is a bungalow colony built on the rocks and cliffs and sands of a particularly picturesque bit of coast. It is an all-the-year-round resort and residence spot, with houses of which pictures and descriptions figure in well-known magazines, and with a miniature bathing beach tucked in between cliffs that reminds one of some of the Normandy *plages*. However, the colorings of water and rocks and flowers and gay plaster and stucco bring to mind the French Riviera.

On the Camino Real, the automobile "royal highway" of the Pacific coast, a road with green bronze guide-post bells, is the Tyrolean Terrace of La Jolla, which boasts a gift and tea shop and several satellite cottages. The group of buildings is situated on the hillside, overlooking the blue bay; there are pink cliffs opposite, and dim mountains beyond.

To be honest, the buildings of Tyrolean Terrace are eight in number. They include the tea and gift shop and seven little chalets, which vary in size and appointments from "Lucerne," of the one big living-room and mysterious disappearing beds, to the "Matterhorn," a skyscraper of three—or is it four?—irregular stories and five real bedrooms. "Interlaken" and "Chillon" and the others come in between these two standards of glory, but each and every chalet is completely furnished, down to the very pens and blotters on the desks, and each and every one boasts such comforts of gas ranges, electricity, bathrooms, and big open fireplaces as no cottage in Switzerland was ever known to possess.

They are staged irregularly on the steep slope of the hill and are connected by little rock and flower bordered paths, and flights of steps. Each tiny domicile is adorned with parterres and hanging baskets and window-boxes full of gay flowers, and each owns a veranda overlooking the water; on the veranda one may dine or dawdle or dream, and be warm in the sunshine, even in January.

As for the tea and gift shop itself—which is also the home of the clever people who have built up this unique colony stone by stone—its rooms are on all sorts of levels, with unexpected stairways in odd places, indoors and out. All the interiors of the shop, like those of the cottages, are finished in the soft California redwood which has such an attractive grain and color.

Almost the entire main floor of the shop is one big, irregular, nooky room, with chairs and divans all about, and with a fire in the remarkably good stone fireplace. There is a stair winding up behind the chimney to a balcony and a wide glass-enclosed sun-parlor from which there is a fine view over the bay. It is in this sun-parlor, in the midst of flowered chintz and white painted furniture and wicker lounge chairs and books and flowers, that one "teas" and eats the delectable things that go with tea. Luncheon is also served here.

### EVERYTHING UNDER THE SUN FOR SALE

All the house save the sun-parlor—walls, floors, shelves, cabinets, even the ceiling—is crammed with lovely things for sale. There are delightful things that fairly conjure money out of even the slimmest pocketbook.

Of course there are baskets for sale, all kinds, from the familiar sweet grass and willow baskets to those made by different Indian tribes of the southwest and of Mexico. Also there are blankets, not the gaudy things shown in the stores for "dens," but blankets soft to touch and to sight. There are a few rare old ones in dull reds and blues. Pottery too there is aplenty. Much of it is the latest word in workmanship from modern kilns, and, also, there are antique hand-made pieces from the Indians.

There are bits of arts and crafts work in metals and jewels and enamels, and leather and cards and calendars are everywhere.

As to miscellaneous knickknacks, there are carved chests and embroideries, and even bayberry candles for the homesick New Englander to fit into the odd candlesticks from everywhere. And, above the seats in the ingle-nook, are shelves full of toys before which children dance in an ecstasy of delight.



Baby's first step Ankle Support Shoes



A shoe made especially to strengthen the ankles. This shoe is endorsed and recommended by New York's leading physicians, as the best corrective of weak ankles.

Children's Button Shoes, broad toes to afford comfort and ample room for the toes to spread and grow naturally.

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Don't forget. Ask to see the new grey uniforms for Spring and Summer.

Always ask for *La Mode* and get the best for your money. If your dealer can't supply you, write us for Booklet "V."

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Grey and Black Cotton Pongee. Smart high neck, design of excellent lines. "Chic" collar and cuffs

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## SPELLS SAFETY



*FOR EVERY WOMAN'S HAND BAG*

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mean ***absolute security.***

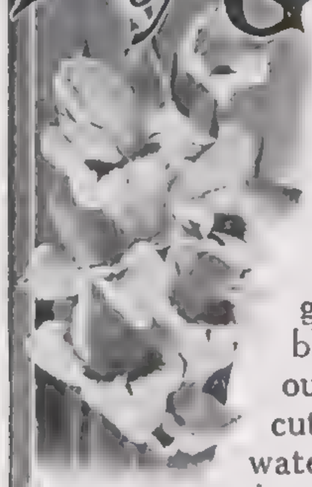
The bag cannot open of its own accord, no matter in what position it is held or carried.

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The **Gladiolus** is one of the most satisfactory flowers grown because it blooms continuously when it is cut and put in water, just as well as when in the ground.

There is no reason why every family cannot enjoy this grand flower, for the simple reason that it is as easy to grow as the potato.

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Last year we sold 250,000 of the bulbs and have received hundreds of testimonials as to their merits.

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so as to have them to plant when you begin making your garden.

Simple cultural directions with every package.

Write today, mention Vogue, and secure this splendid collection of Gladiolus Bulbs for **only $1.00**, prepaid to your home, anywhere in the United States, with our **1915 Spring Catalogue.**

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You can make that first impression an extremely favorable one if you make the outside as attractive as the inside.

TREES, SHRUBS PLANTS and FLOWERS

around a home, tell, to the outer world, of the love and comfort within.

We have everything for planting, and everything we have is reliable. Write for our

1915 CATALOG

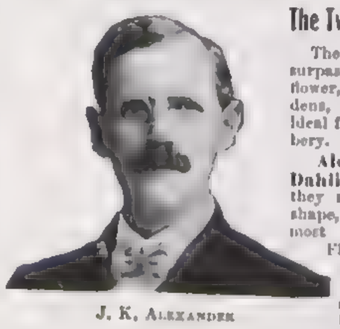
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The Dahlia of to-day is of unsurpassed beauty as a single flower, exquisite for private gardens, charming in masses, and ideal for planting against shrubbery.

**Alexander's Up-to-Date Dahlias** lead the world; because they are perfect in type and shape, beautiful in color, and most important of all—Free Flowering.

Our many customers are satisfied; they receive good stock; true to name, and best of all—Guaranteed to Grow.

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**J. K. ALEXANDER, The Dahlia King**

**125-128 Central St. East Bridgewater, Mass.**




Copyright by H Cowley

*Bluebells flung across a woodland field at Kew, England, and flung so far and wide, that were all the bluebells rung at once, they would be heard in London*

# IN MY GARDEN, I

*(Continued from page 47)*

beginning to be felt. A practical advantage of it is that the flowers bloom and are gone on their way rejoicing before the grass has grown tall enough to hide them. They are seen in their greatest beauty when planted in large groups through an open woodland, or in drifts on banks or grassy slopes, or around the trunks of trees. The grouping should be natural, of course. Every gardener comes to have his own method of achieving the natural effect, but a good plan is to throw the bulbs carelessly—with or without incantations—and to plant them where they fall. They seed so freely that in a year or so, all sense of patchiness disappears. Seeing them growing by the thousands in a woodland, one knows that they were made to be scattered everywhere, in field and meadow, in orchards, hedgerows, and ditches, by the wayside, and on the banks of streams.

BY ITS WILD LONE

The best effects are produced by planting one variety of daffodils by itself. Some varieties have a certain affinity, but, as a rule, the different types—and the names of the types are legion—do not harmonize happily. Emperor, Empress, Henry Irving, Trumpet, Chalice-cup, Queen of Spain, the Star Narcissi, and all varieties of Poeticus naturalize well. Barii Conspicuua and the old Double Yellow daffodil, Telamonius Plenus, are two types which, planted in separate drifts, are particularly fine; Golden Spur comes very early.

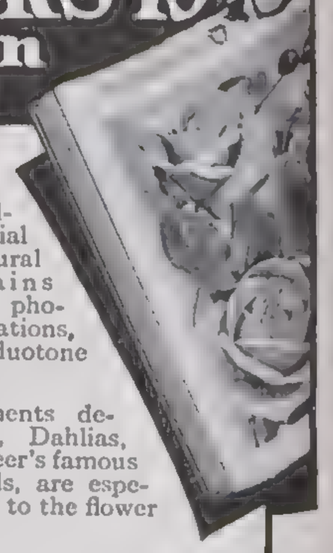
Good gardeners say that the psychic moment for planting daffodils is just after the beating autumn rains. Only in a garden of limited size where one can not, perhaps, fling the bulbs gaily, is there, to-day, a real excuse for making a formal feature of the daffodil. A most charming disposition of the problems of a limited garden that must and will have daffodils, is illustrated in a design by Mrs. Philip Martineau for a small paved garden with geometrical beds. Such a small garden is a detail of Mrs. Martineau's own extensive and beautiful gardens in Berkshire; in daffodil-time this paved garden blooms also with wall flowers and narcissi.

ENGLISH GARDENS

Probably the finest gardens in England of naturalized bulbs are to be seen on the Arboretum Grounds at Kew. At Warwick Castle—to mention but one of the many private English estates where the daffodil cult has ardent devotees—there are some wonderful woodland effects with daffodils. Nowhere in England, however, have daffodils been naturalized in greater beauty than on the American country place of an accomplished daffodil amateur, Mr. Carl Krippendorf, of Cincinnati. Here the bulbs have been lavishly scattered all through the magnificent wood in which the house stands. In April, the effect of these ivory-like blossoms, many thousands of them, in a grove of delicate green, is rather breath-taking, veritable "Daffodil Fields" as John Masefield would say.

The dean of English women gardeners, Miss Gertrude Jekyll, delights to plant narcissi in old pack-horse tracks and to make a copse or thin wood of young silver birch and holly "bristle with the bluish spears of daffodils and the buds that will soon burst into bloom." There is no exercise like that of going into the woodland for garden lessons, or nothing like going into the woods to train the eye for color, and there is nothing so good for the imagination as losing self in a study of the Greek and gracious daffodil. G. W.


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A HAND-BOOK of practical knowledge, with special articles by cultural experts. Contains 272 pages, 1,000 photographic illustrations, 8 color and duotone plates.

The departments devoted to Roses, Dahlias, Gladioli, and Dreer's famous Hardy Perennials, are especially interesting to the flower enthusiast.

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anywhere in America—France—England—designed—altered—planned from submitted surveys—based upon practical knowledge of soils, climates, plants, coupled with boldness of design, charm of color scheme—mediæval gardens, or tree planting for winter effect

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Black Russia and gray buckskin Panama street slipper.
**Price $8.00**

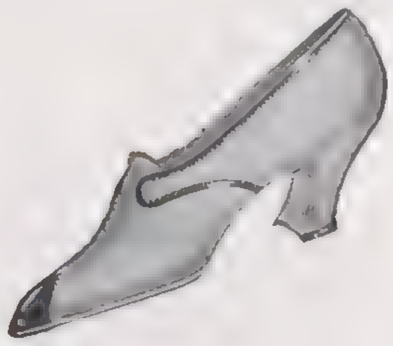


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Advance models, conforming in every last detail to Fashion's decrees.



A white canvas "Darien" with patent leather piping encircling tongue and quarters.
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This charming etching is one of a new French series by J. André Smith, an American artist of unusual popularity and rare ability.

The size is 6½ x 9 inches, and we are offering a limited number of impressions signed by the artist at $15.00.

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etchings have been completely sold out. These, as well as some of his newly published subjects, are reproduced in a booklet "The Etchings of J. André Smith," by J. Nilsen Laurvik.

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ILLUSTRATED are examples of the interesting things produced in our studios and now on sale in exclusive shops throughout the country. There are other designs equally attractive in bedroom door knockers and door stops, and likewise a very complete line of reproductions of Colonial Lacquer-ware, all hand-painted in natural bright colors. Correspondence with dealers invited. Wholesale exhibit, 333 Fourth Avenue, New York.

CHARLES HALL, Springfield, Mass.

The door knocker is 5¼ in. x 4¾ in., and is suitable for Colonial bedroom doors. The door stop is 10½ in. x 6 in., and weighs 9 lbs.

*If not at your dealer's we will send attractively boxed and carriage prepaid on receipt of price.*







*Somewhat after the English manner Pierre Tartoué paints Miss Andrée Clark, daughter of ex-Senator Clark*

# ART

INTERESTING artistically in actual fact and historically in retrospect was the forty-eighth annual exhibition of the American Water Color Society, which was recently held in the galleries of the National Arts Club.

It is within the memory of man—and even of woman—when the American Water Color Society was the one association of its kind in New York, and held its exhibitions with imposing dignity in the Academy of Design. Innovations in art existed even then, however, and there soon grew up a band of radical artists who felt their young talent slighted and who eventually departed—hurling the usual epithet of "conservatism"—to form the New York Water Color Club. It would seem safe to assume that in this case there was something to be said for the attitude of the radical artist, for the New York Water Color Club has now far outgrown the older organization and has made of its own annual exhibition the water color event of the year.

Though hampered by inadequate exhibition room, the American Water Color Society showed this year a considerable number of works of excellent quality and many which no jury of unmitigated conservatism would have passed.

GOUACHE AND PURE WATER COLOR

The gouache technique found finest use in an exquisitely delicate "Springtime," by Edward Dufner, which is shown at the bottom of this page. Sky and water of springtime blue, blossoming trees, and bathers, the willowy lines of whose figures accord with the lines of trees and sky, make up a work of delightful freshness.

Rhoda Holmes Nicholls showed a very ornamental "Dancer," against a decorative background (reproduced at the top of page 116), and Alexander Schilling was represented by the pleasingly simplified landscape called "Autumn Ploughing," shown at the bottom of the same page.

Other well-known artists who were represented at the National Arts Club were Elinor M. Barnard, whose water color portraits have won her deserved

(*Continued on page 116*)



*Edward Dufner captures the spirit of springtime and gives it lasting form in a landscape of sea and flowering trees*



# Your Spring Clothes Needs

will certainly include a pretty silk dress, a good-looking suit, and a coat which is both serviceable and smart.

We have had sketched three that would be very becoming to most women.

*THE SUIT is wool poplin, and has a coat with the back hand-embroidered in silk. The over-collar adds the necessary light touch near the face. The skirt is full. Navy blue, black, navy with black trimming, Mojava sand color, or Copenhagen blue with self embroidery. Sizes 34 to 40. Price* ***$29.50.*** *Order number V75–20.*

*THE DRESS is crepe de chine, with sleeves and vestee of ecru batiste—an unusual touch! The cording holds the skirt cut very full. Cuffs and collar are finished with a fold of white satin. Black, navy, white or pearl gray. Sizes 34 to 40. Price* ***$28.50.*** *Order number V75–21.*

*THE COAT may be worn in the day time and even over a pretty frock in the evenings. It is wool gabardine of excellent quality, lined throughout with soft silk. A novel effect is given to the collar, cuffs, and half-belt by a new kind of cording. In black, navy or light tan. Sizes 34 to 42. Price* ***$27.50.*** *Order number V75–22.*



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Leading Lady in

## Peg o' My Heart

Tells this beauty secret: "I use Sempre Giovine, and most sincerely recommend its use. It keeps the skin soft and smooth and the complexion clear."

Just another of the many enthusiastic tributes from women of prominence. What better assurance of merit could one ask?

# Sempre Giovine

(*Pronounced Sem-pray Jo-ve-nay "Always Young"*)

Delightfully different. A fragrant, convenient Pink Cake. Cleans the pores, keeps the complexion fresh and clear. Does not crumble upon the face. At all toilet counters, 50c.

**Send for Miniature Cake**

Include your dealer's name and 2c to cover postage for liberal, 7 day cake. First results will delight you.

Marietta Stanley Co., Dept. 2184, Grand Rapids, Mich.




The Pink Complexion Cake



"Niagara Maid" PURE SILK GLOVES

The name "Niagara Maid" in the hem of silk gloves assures you more than beauty—more than long wear—more than pure silk. "Niagara Maid" Silk Gloves have a nicety of detail and general artistic effect that mean more to the well-dressed woman than all their fine quality. And they are made in over a hundred combinations of colors and embroideries.

Double tips. Guarantee ticket, bearing our trade-mark, in every pair. Prices—
Short Silk Gloves, 50c, 75c, $1.00 up; Long, 75c, $1.00, $1.25, $1.50 up.

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*Makers of "Niagara Maid" Pure Silk Gloves, Pure Silk Underwear and Pure Silk Hosiery*

Also made in Brantford, Canada for Canadian Trade

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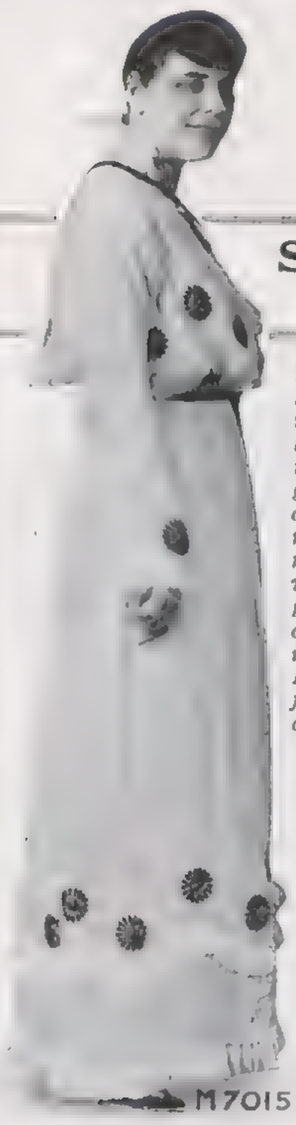
has prepared new Spring models in women's riding habits, country suits, and ready-to-wear habits for juniors.

*Sizes 6 to 14. For Juniors, $35.00.*

*Samples, measurement blank and catalog mailed on request.*

**Nardi Bldg., 73 W. 47th St., NEW YORK CITY**





**Special $29.50**

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*Our expert shoppers give prompt, personal attention to mail or telephone orders.*


# ART

(*Continued from page 114*)

honor; Colin Campbell Cooper, who showed "Gibraltar at Night," an unusual attempt in water color; C. Bertram Hartman, who exhibited two of his decorative landscapes; and George Wharton Edwards and Alice Schille, whose works were notable for the excellent use of pure water color.

Among the portraits from the facile crayon and brush of Pierre Tartoué which were recently on view at the Reinhardt Galleries, was the pleasing oval portrait of Miss Andrée Clark, daughter of ex-Senator Clark, which is illustrated at the top of page 114. Mr. Tartoué makes use of landscape background and such accessories as the basket of flowers, which strikes a promising note of individuality. Other works of Mr. Tartoué in this exhibition were the portraits of Mrs. Arthur Gould Hamilton and Miss Harriette McAlpin, and that of Mrs. Anhelt, a work above the average of the exhibition.

THE BLAIR COLLECTION

The Arden Galleries, which recently opened in the Scribner Building, under the management of Mrs. John W. Alexander and Miss Elizabeth B. Averill, offered as an opening exhibition the collection of art objects of the Gothic and Renaissance periods, which was owned by Mrs. Chauncey J. Blair of Chicago.

A sculptured Virgin and Child attributed to Donatello, a twelfth century St. Geneviève in wood, a portrait of Queen Elinor from the School of Clouet, and a portrait of a court jester, by Corneille de Lyon are among the notable art works of this collection. The minor arts are extensively represented in textiles, Gothic carvings, French woodwork of the Regency period, and a number of pieces of beautifully carved furniture.

At the Folsom Galleries through the first weeks of March was shown a collection of brilliant and vigorous representations of western life by Charles M. Russell. Mr. Russell has had wide experience in the western life which he depicts and he proves himself an able and spirited follower of Remington.



*No less decorative than her background is the "Dancer" of Rhoda Holmes Nicholls*

## *Calendar of Exhibitions*

NEW YORK

**Fine Arts Building.** Spring exhibition of the National Academy of Design, from March 20 to April 25.

Sixteenth annual exhibition of the American Society of Miniature Painters, from March 20 to April 25.

**Keppel Galleries.** Engravings and mezzotints by old and modern masters, from March 25 to April 17.

**MacDowell Club.** Bimonthly exhibitions of the work of American artists, beginning the first and fifteenth of each month.

**New York Public Library.** Print Gallery: etchings by fifteenth century artists. Stuart Gallery: etchings, dry-points, aquatints and lithographs by Félix Braquemond. Room 322: English eighteenth century prints from the Cadwalader collection.

**Pratt Institute.** (Brooklyn) Forty-five paintings by Jonas Lie, from March 2 to 27.

PHILADELPHIA

**Pennsylvania Academy of Fine Arts.** Annual exhibition of contemporary American painting and sculpture, from February 7 to March 28.

SAN FRANCISCO

**Panama-Pacific Exposition.** Exhibition of contemporary art, foreign and American, from February 20 to December 4.

**Yamanaka Galleries.** Antique Chinese and Japanese sculpture, until April 8.



Four Photographs by Peter A. Juley

*Simplified landscape which retains interest through its excellent composition and depth of color is painted by Alexander Schilling*




# For Dad And Me

**Like Their Fathers, Boys Prefer Van Camp's**

Van Camp's is the Man-Style Baked Beans. It is baked by men to please men. Our chefs have spent 20 years in meeting men's likes in it.

Now thousands of restaurants, from Clubs to Lunch Rooms, are serving Van Camp's to men. And millions of homes have come to adopt them, largely on men's account.

You will always find, too, that the boy's taste agrees with the man's. It's that way in everything, isn't it?

Your boys, if you have them, will prefer Van Camp's. They like Beans whole and mealy. They like the zestful sauce baked in. A boy can pick out Van Camp's every time from a dozen kinds of Beans.

**VAN CAMP'S PORK & BEANS** BAKED WITH TOMATO SAUCE

*Also Baked Without the Sauce*

*10, 15 and 20 Cents Per Can*

There's another side to Van Camp's. Here is a dish immensely nutritious when baked so the Beans digest. Otherwise baked, it causes disturbance.

Beans must be baked in high heat for hours. They must be baked in small parcels so the full heat goes through.

The only way to do that is in modern steam ovens. Otherwise Beans will be crisped in the process, or cooked to a mush.

So Van Camp's are essential beside being likable. And they are very convenient, too.

You will come to the man's side, Mrs. Housewife, when you try Van Camp's. Won't you do it now?

**Buy a can of Van Camp's Beans to try. If you do not find them the best you ever ate, your grocer will refund your money.** (370)



# The Finishing Touch

THE finishing touches to a gown or costume are the all-important ones. Safety Pins are indispensable accessories of the Boudoir. What more vexing than to *need* a Safety Pin and the last moment not have the kind you need.

For Dress and Boudoir use you should always have ready a good supply of

## "Damascus"

*The* Aristocrat *of* Safety Pins

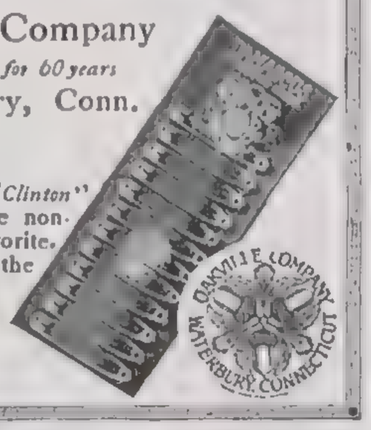
in Gold, Nickel and Black finishes.

Beautifully made of strong, slender steel wire with needle-sharp points, perfectly flat shields and protected coils. "Damascus" is the invariable choice of discerning women. Also in great demand for Surgeons' and Hospital use. Sold broadcast.

Oakville Company

*Pin Makers for 60 years*

Waterbury, Conn.




Makers also of "*Clinton*" Safety Pins, the non-rust Nursery favorite, and "*Sovran*" the King pin of toilet pins.



Je donne ma parole d'honneur qu'en dépit de la guerre, les dames américaines à la mode ne pourront manquer de ce chef-d'oeuvre subtil—le Parfum Djer-Kiss. —Kerkoff, Paris.

TRANSLATION: "My word is given that in spite of the war, American gentlewomen shall not lack my subtlest work of art—Djer-Kiss Perfume." —Kerkoff, Paris

## "Djer-Kiss"

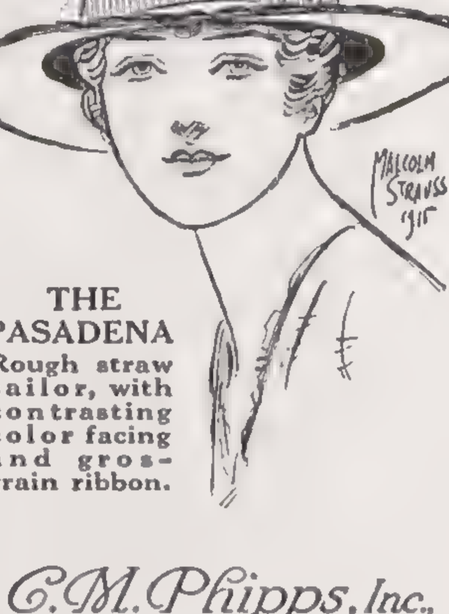





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THE PASADENA
Rough straw sailor, with contrasting color facing and gros-grain ribbon.

*C. M. Phipps, Inc.,*
*29-33 West 38th St., N.Y. City.*

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1000 OUTSIDE ROOMS
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*Millinery*
EXCLUSIVELY

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## Exclusive Outfitters to Young People



Girl's Summer Dress, Special De Pinna Model, of imported Chambray; blue, pink, yellow, brown or green.
Sizes 6 to 12; price, $8.00

## Complete Spring Display

*of* DE PINNA
SPECIALLY DESIGNED

## Tailored Apparel

FOR GIRLS AND MISSES, BOYS AND YOUNG MEN

To give the De Pinna plain tailored Suits and Dresses, Sport Clothes and Riding Habits the specialized attention now demanded, this house has entirely discontinued the showing of afternoon and evening dresses for Misses.

The display of plain tailored apparel for Misses surpasses anything ever before attempted.

**First Complete Showing of**
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embracing the widest variety of new Golf Suits, Walking Suits, Sport Coats and Hats, and Riding Habits—every outdoor requisite for the girl.

Young Men's and Boys' Suits, Coats and Haberdashery—representative of the best produced abroad and at home.

*Orders from a distance receive careful attention.*

FIFTH AVENUE
at Thirty-Sixth Street
NEW YORK


# THE REQUIREMENTS OF MOURNING

(*Continued from page 59*)

this is excellent, since it is both light and substantial and it sheds the dust splendidly. Slippers should be of dull-finished materials—suède, silk, or dull kid; patent leather is never worn in deep mourning.

A widow wears white organdy bands as finish at neck and sleeves. This applies alike to handsome crape-trimmed afternoon gowns and to the simpler blouses worn with the suit. White crape bands, however, are smart for occasional wear and consist of double bias folds turned over the edge of both collar and cuffs and tacked in place; but white crape is too perishable a material to be suitable for constant wear. Organdy collar and cuff-bands are to be had at the shops in sets with a hemstitching finish, or they may be folded from stiff organdy with equally good effect. For either crape or organdy bands, it is necessary to have a stiff foundation, and the best possible material for it is a grosgrain silk ribbon, fitted to neck and wrist and fastening with snap hooks. The delicate materials are tacked to this and remain fresh and unrumpled for some time, with proper care.

### REQUIREMENTS OF LIGHTER MOURNING

The mourning for a daughter or a son, or the mourning for parents, sister, or brother, is similar to the widow's mourning. Owing, however, to the fact that a mother often has other children to consider and a daughter other relationships that claim her attention, the mourning in these cases is regarded as having a definite period. Young women wear, instead of a long crape veil, a hat with a crape face veil pinned about it, and the veil is worn over the face for only a short time, sometimes for not more than a few weeks, and often not at all. Crape is not by any means *de rigueur* in this instance, but may be replaced by net or chiffon. It is yearly becoming less the rule to wear a long veil for a parent or a child. The same mourning is worn for a young child as for a grown son or daughter, except in the case of the death of a very young infant.

The style of mourning for grandparents, aunts, uncles, nieces, nephews, and cousins is very much the same for all. For this set of relations, excepting grandparents, it is entirely a matter of personal inclination whether mourning is worn at all, and the matter is determined by the existing degree of intimacy. Mourning for brothers-in-law and sisters-in-law should be very much the same as that for one's own family, although possibly somewhat lighter. In some families, however, this relationship is not recognized as calling for the wearing of mourning. One is governed in such cases by one's own feeling in the matter, subject to family precedent. For all mourning of this kind, plain black, dull materials,—but without crape,—and much more leeway as to what is worn than in widow's or daughter's mourning, are now the accepted thing. This black is lightened by white collars, cuffs, vestees, and chemisettes in various materials, several of which are illustrated on page 59 and described in this article on page 120.

### IN PERFECT TRIM

The wardrobe during the period of mourning is naturally a far less varied one than is required at other times, and it may, consequently, be much less expensive. But while a black gown has the advantage of never becoming monotonous, or showing soil, yet it gives a hopelessly shabby appearance if it is not fresh and trim in every detail. It requires, therefore, much attention to keep it up to a standard of smartness, not to speak of the care needed in selecting the material in the first place, and the discrimination in trimmings.

The suit is the first requisite, and it should be chosen in a model that is in style, yet is not so strikingly of the mode of the moment as to seem flippant. An excellent suit is shown in the sketch at the lower right on page 58. This is of fine medium-weight gabardine, with no trimming save deft manipulations of the fabric and smartly arranged silk buttons. It is to be had ready-made in the mourning department of a New York City shop, but in appearance it has all the finish and distinction of the individually tailored suit. Its lines are neither too severe for the young woman nor trying for the middle-aged figure.

### SUCCESS IN DETAILS

One of the most successful details is the handling of the belt panels at the sides of the coat; these raise the waist-line without perceptibly shortening the figure. The collar is faced with silk and either fastens up snugly as protection against the chill of the spring breeze, or opens becomingly as the weather grows warmer. The jacket fronts are slightly pointed and slant away from the closing. At the sides there is a flare in the coat skirts, given by a few gathers. The body of the coat comes down in curved panels which run into points over the belt at the back, and there is a three-inch cuff of gabardine. The skirt is a very becoming one, amply full but with dignity of outline. The skirt fastens to a yoke and has stitched plaits below it, which, on the left side, become a narrow panel marked with buttons. At the back, this yoke is shaped, and the skirt is laid in shallow gathers below it, so that a slender contour is preserved all about the hips.

With this suit is shown an admirable crape turban, with a veil of French net turned back from the face. Such a model as this is suitable for a widow after she leaves off her crape veil, or for wear as first mourning for a mother or daughter. The line of the hat is excellent and it has none of the too jaunty air which makes a caricature of so many hats that attempt to get away from the old lady's bonnet shape. There is just enough of a rise on the left side in a plaited wing of crape to give distinction, and the folds of chiffon near the face are both smart and becoming.

### DISTINCTION IN BLOUSES

A mourning blouse demands especial care as to line, material, and make, if it is to be distinguished, for nothing is so hopelessly drab and dour as the general run of the taffeta silk and crêpe de Chine garments that are offered in the shops. Those illustrated on page 59, one for deepest mourning and the other for the half-mourning period, are imported and have every mark of French origin. That at the right is in chiffon, lined and vested with chiffon. The yoke is straight and the blouse is gathered to it with hemstitching at the joinings as well as at the seam of the sleeve. The broad band of chiffon that passes around the back of the neck is also joined to the body of the blouse with hemstitching, and its outer edge is overlaid with crape halfway down. The cuff has a crape band with a loose transparent band of chiffon below it. One of the nicest details of this model is the tiny round chiffon-covered buttons which fasten with loops of the material. Chiffon is used for the broad girdle, but in such manner that it becomes substantial and wearable, as it is mounted on several layers of itself besides one of thin silk. This blouse with a well-tailored suit equips one for the quiet lunching out which one may do while in mourning, and for half-mourning, the same model may be had in black and white checked crêpe.

(*Continued on page 120*)




*The*
# Lily Gown

A distinctive creation by Estelle Mershon, exploiting the new silhouette.

Developed in exquisite, shimmery gros de londres in a wonderful turquoise shade—tunic of net and embroidery of silver.

A sash of black tulle adds the crowning note of smartness.

Mershon street gowns, dance frocks, blouses, hats, and wraps—imported and adapted models—perfectly bespeak la mode.

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# Lilas Arly

Lilas Arly envelops the user in a wonderful garden fragrance, an alluring suggestion of purity, of dew-washed, sun-warmed, lilac-scented air. Its refinement is beyond question. The pleasure it gives is beyond measure.

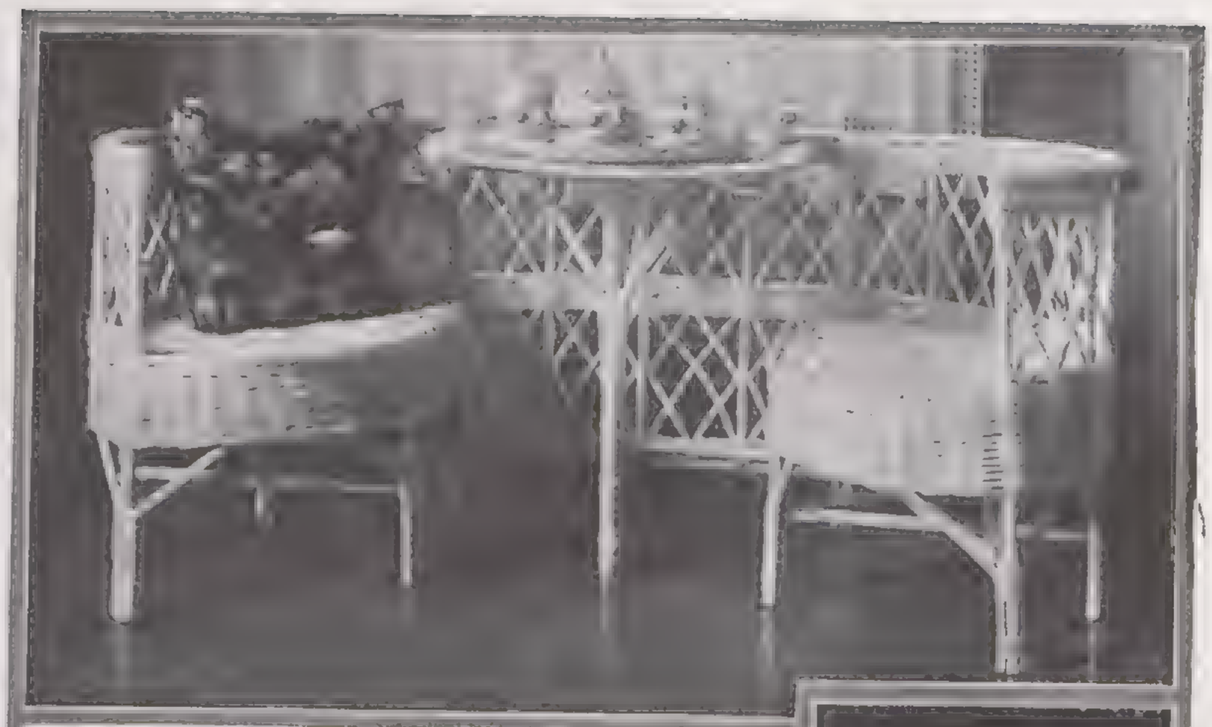
Your toilet table may be completely equipped with this dream-odor if it suits your fancy. Lilas Arly Extract, $3.00 and $1.00. Toilet Water, $2.50. Talcum, 50c. Face Powder, $1.00. Sachet, $1.00.

***For sale in Toilet Goods Departments of the better class***

Send 15 cents to RIKER & HEGEMAN CO., 340 West Fourth St., New York, for liberal sample bottle of Lilas Arly Extract

ARLY PARIS



*The Round Towers Tea Table, for use indoors and out; a comfortable spot for afternoon tea; price $35. The Tea Set is of Peasant Pottery; can be had in various sizes.*



*The Submarine Fish Pool, a highly decorative piece which can be used in many places—price $30.*

*The Hungarian Cake Stand, with Peasant Pottery decks—price $5.*



*The Para Cage, with all modern improvements for bird efficiency—price $10.*

*The Islesboro Writing Table, with magazine pockets—price $15.*

*The Oporto Desk Chair, which can also be used in connection with our luncheon tables—price $7.50.*

## THREE NEW THINGS A WEEK

The McHughwillow Shops turn out more Original and Decorative Furniture than can be found in any other style .....

Stop in or write for Booklet

## JOSEPH·P·MCHUGH & SON

*Original Designers and Makers.*

9 West 42nd Street . . . New York.

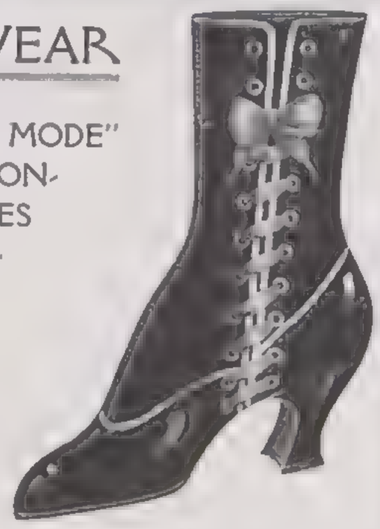
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THERE IS A "MASTERY OF MODE" ABOUT BERNSTEIN SHOE CONCEPTIONS THAT INSURES INDIVIDUALITY AND EXCLUSIVENESS TO THE WEARER.

A MAIL-ORDER SERVICE THAT ASSURES SATISFACTION.

"Fashion Booklet."



"Springtime" Diamond-tipped —Putty and 5 other two-tones. In stock or To Order, $7.00.

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"Advance Guard" Inside lace—any two-tone desired. In stock or To Order, $8.00.

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*William Bernstein*

**SHORT VAMP SHOES**—Pat. Reg.

**6 West 37th Street, New York**



## COSMUS & WASHBURN

*imprint on Social Stationery guarantees its correctness of form and style combined with best workmanship*

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TEA AND AT HOME CARDS

UNUSUAL MONOGRAMS

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## Tricot Belt for Men

For the man with a large abdomen or for the man whose abdomen needs support, there is nothing superior to the Heath Tricot Belt.

It is especially constructed, lightly boned, and a very comfortable support. When worn with evening clothes its use becomes invaluable to the thin and stout alike. It gives that much desired glove-fitting appearance.

**Price $5**

When ordering send hip measure, taken tight, together with money order, check (add ten cents for exchange), or draft on New York.

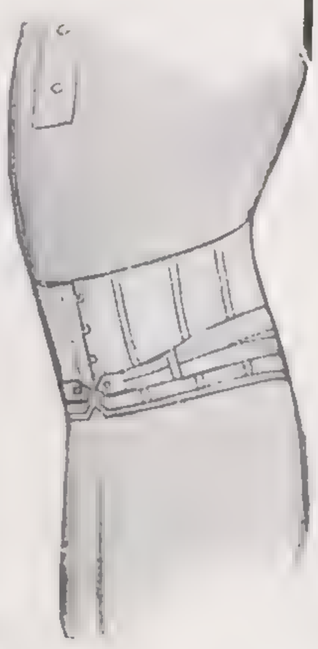
On sale in Sporting Goods Department of

**STERN BROTHERS, 42d Street, New York City.**
**FRED LOESER'S, Fulton Street, Brooklyn, N. Y.**
**F. E. SMITH, Surgical Dept., 632 Madison Av., New York City.**

*Wholesale and Retail*

**HEATH CORSET CO., INC.**

**373 Fifth Avenue** **New York**

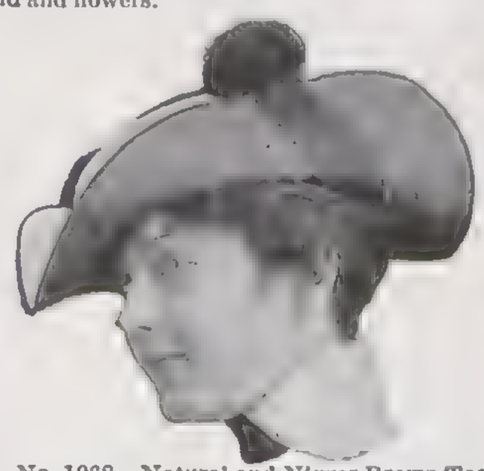


Castle Hats

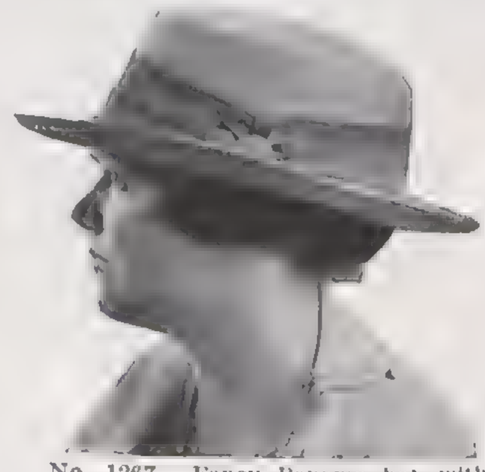
Castle Novelties now on display at the Leading Shops



No. 1819. Panama hat trimmed with white kid and flowers.



No. 1068. Natural and Nigger Brown Tagal hat, trimmed with Moire ribbon and Ostrich Pompons.



No. 1267. Fancy Panama hat with trimming of suede leather.

If your Dealer cannot furnish the desired hat write to us and we will see that you get it

Castle Hats

L. F. CASTLE COMPANY,
MANUFACTURERS OF
LADIES' AND MISSES' HATS
63-65-67 WEST 38TH STREET
NEW YORK.

# THE REQUIREMENTS OF MOURNING

(*Continued from page 118*)

Black and white linen in the popular and very smart wide stripe is the fabric of which the blouse illustrated at the left on page 59, is made. All the plain white linen used with it for collar, cuffs, and front band is finely hemstitched. The yoke makes effective use of the striping of the material, and is put on with a cording. Tucks form the back, and the pointed collar pieces are new and becoming. This model comes also in black Georgette crêpe, in which it is an extremely practical model for hard wear.

Neckwear becomes a very important part of the costume in mourning, and the severe combination of black and immaculate white gives opportunity for most becoming treatment. The two stocks illustrated at the top of page 58 are examples of what the expert maker in this line can accomplish, and each model is carefully boned and fitted to the individual wearer. The collar at the left consists of a straight band of taffeta which fastens in the back, with a cravat of dull ribbon tied in a flat bow in front with one plaited end hanging below. The top collar is of fine white piqué. The stock at the right on page 58 has a turnover of sheer handkerchief linen, ornamented with linen buttons and picot-edged. The moire tie has a double-looped bow extending like a wing to one side of its knot.

### SMART ACCESSORIES

Some of the new models in neckwear, which are suitable for mourning in the case of grandparents and the further removed relatives, are shown at the bottom of page 59. These are to be worn with a suit to soften the black blouse, or as complement to the one-piece gown. The severity of the wide-hemstitched collar at the left makes it a good choice for the first two months' mourning for grandfather or grandmother, and it would also be suitable for mourning for a parent after the first mourning period is passed. The material is organdy, hand-hemstitched, and a bow finishes the ribbon at the middle.

The second collar from the left on page 59 is a smart half-high model in the popular design of the moment, very snug and close at the back and open at the front. This also is made of organdy, and a bias fold is set on to simulate a double collar. The buttons are black and the tie is of moire ribbon, which is an entirely permissible material except for the deepest mourning. To the same degree of mourning belongs the chemisette shown in the middle illustration on page 59. This consists of a shallow vestee and a tucked collar of crisp mousseline wired to keep the collar standing and the points in shape. The chemisette illustrated in the second sketch from the right on page 59 is considerably more elaborate and will serve for wear with an afternoon frock of silk or chiffon. It consists of a full-length plaited front of organdy, finished with a buttoned band put in with hemstitching. The plaited neck frills are of white net with a tiny rolled edge of black. Dull black ribbon with black ornaments forms the finish. The yoke and collar in the illustration at the extreme right on page 59 show one of the simple patterns of embroidery that are permissible in lighter mourning.

### THE NEW HAND-BAGS

Two of the newest hand-bags, reproduced at the top of page 59, are of the oval which is the latest shape and replaces the pointed or long and narrow bag of last winter. The hand-bag at the left is the more expensive, owing in part to the elaboration of its shirred section and in part to the fine quality of its leather and moire lining. The other bag is equally correct and is one which entails no great expenditure,—a point which must often be considered where the mourning is of only a few months' duration.

### THE PERMITTED FROCKS AND HATS

Next in importance to the suit is the one-piece frock which shall be suited to the varied needs of shopping, traveling, and informal calls. The frock illustrated at the left at the bottom of page 58 is particularly successful in treating the material in a manner which tends to redeem the black from flatness or monotony. The faille silks that are so much used this season would be excellent for this frock, as would voile, fine gabardine, or serge. This costume has a full circular skirt, with the gathers concentrated toward the back, and a smart little girdle. The overlapping bodice is tied in loosely with a girdle of silk cord.

The hat shown with this gown is altogether charming. Georgette crêpe, which is now so successfully holding a prominent place in the realm of millinery, is used for it and is manipulated with exquisite delicacy. The double brim is of the crêpe, but it is wired only at the extreme edge, at the head size, and around the crown, so that no disfiguring wires are discernible. Between these brims is laid a vine of taffeta leaves and flowers, and the effect is as charming as it is becoming. A very slender bow of wired taffeta ribbon stands up in front.

Two hats for wear before crape is discarded appear in the middle of page 59. That at the left shows the crape hat, crape-trimmed, which may be worn in the first period of light mourning, or in deep mourning after the veil has been laid aside. At the right is shown a toque and veil correct for deep mourning when the veil is no longer worn over the face. The net bordered with crape is lighter than the all-crape veil and is equally suitable; the close, round toque is the preferred hat shape, and the knot or wing of crape is the only trimming.

### THE DINNER GOWN OF MOURNING

Since evening dress for dinner at home is now taken as a matter of course, the evening gown no longer connotes going out and gaiety, and it is, therefore, as much a part of a mourning wardrobe as of that for any other time. It follows that there are plenty of models of evening frocks carried out in strictly mourning materials to be found in the shops. The second sketch from the left on page 58 shows a dinner gown of black taffeta with the skirt plain and circular and flaring broadly at the bottom. The bodice is in charming surplice effect with one side in taffeta and the other in dull jet embroidery. A flounce of net with a picot finish forms the sleeves. At the waist there is a large black rose set in black foliage.

A lovely little frock, airy and diaphanous, for warm weather wear, appears in the second sketch from the right on page 58. On an accordion-plaited petticoat of crêpe de Chine is mounted a full skirt of point d' esprit with points of taffeta running up from the deep hem, which is corded on the edge. The broad girdle fastens at the back and is finished with a straight hanging flap, and the square neck is bordered with a cross band of dull jet passementerie. The rest of the bodice is of point d'esprit, and the draped sleeve opens to show the top of the arm. Edging this sleeve is a line of beads in varying sizes, which weight the net just enough to keep it in place. These frocks are appropriate for all mourning except the very deepest period of the widow's mourning, when crape or bands of the material of the gown are the only permitted trimming. Such models as these may be adapted for the widow by substituting crape for the dull jet and chiffon for the point d'esprit.



*Useful coat of gabardine covert, with belted front and large square pockets*

Revillon Frères

Spring Coats and Wraps

New models in outer garments for street, traveling and general utility. Suitable weights and materials for spring and summer wear.

**19 West 34th Street New York**

*At the end of the present season we shall remove to our new uptown location, Fifth Avenue, at 53d Street*

SANS ÉGAL

# Easter Suggestions

EASTER provides an especially appropriate occasion on which to bestow upon your friends a dainty "MAILLARD" gift. Just a few suggestions are offered:

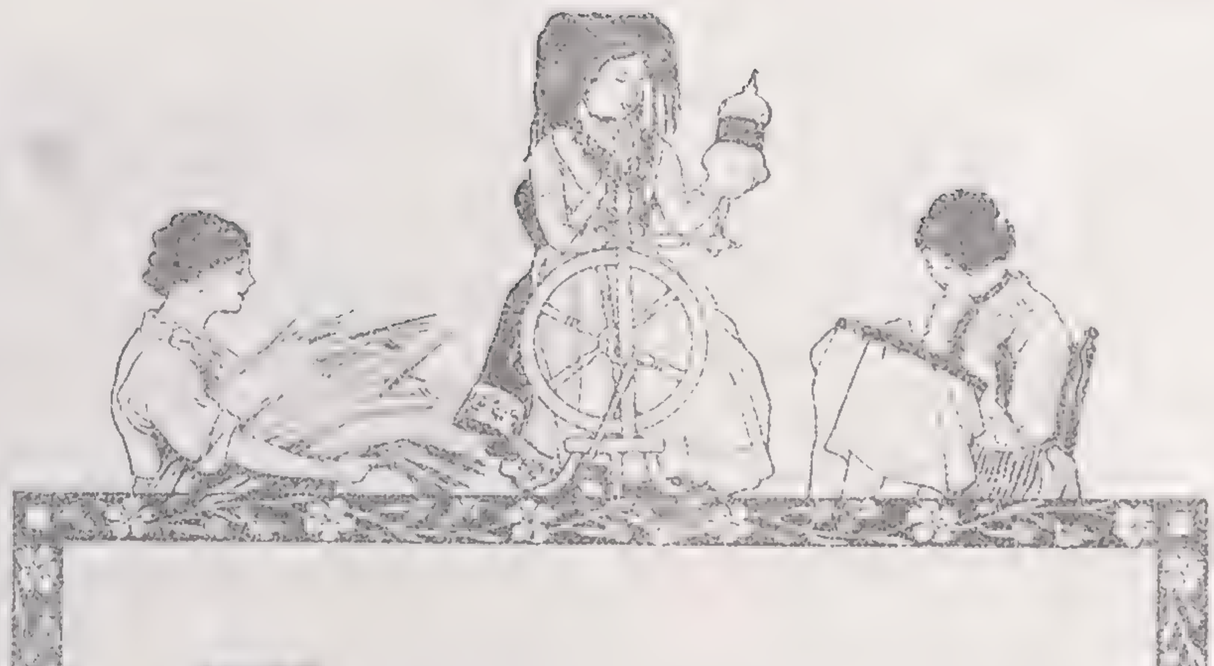
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| Embroidered and Hand Painted Satin Eggs. | Handsome new designs in Fancy Paper Eggs. |
| Fancy Porcelain Egg Cups. | Baskets trimmed with Seasonable Flowers. |
| New assortment of Favors and Mignonettes. | Silk and Satin Boxes painted and embroidered. |

**EASTER CAKES, CHOCOLATES, BON-BONS, ICE CREAMS AND FRENCH PASTRIES**

*Afternoon Tea in the Luncheon Restaurant, three to six*

## Maillard

FIFTH AVENUE at 35th STREET
NEW YORK



THE Choicest flax - spun and woven by a most painstaking people ~ decorated and embroidered by skilled artisans, are the factors in Mosse Linens

*Trousseau Linens - Household and Decorative Linens ~ New Importations for the Country Home*

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*Household Linens - Babies' Apparel*
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## Crocker

MOURNING SPECIALTY HOUSE

**Hats, Gowns, Waists, Veils, Neckwear, Furs**

***The Only House in New York Catering Exclusively to This Class of Trade***

Strictly high class. No competition, as our designs are our own, and materials our own importation.

**We have in stock, at all times, Black or White Hats that are not mourning**

**Crocker Building, 375 Fifth Ave., at 35th St., New York**

**New Boston Address: The Crocker Bldg., Copley Square**

*The*
*Newest of*
*1915's*
*Creations*



*THIS extremely dainty Oxford expresses to a nicety the delightful Style ideas of the season.*

*While exquisitely graceful in its lines and very light in weight, it is still a proper and excellent shoe for street wear.*

*Made of finest Russia Calf, in black with quarters of Gray or Light Brown Buckskin, or in Tan with quarters of Fawn. Toe is slim. Cuban Louis heel.*

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*A copy of our new Spring catalog, showing all the most approved styles in footwear for Spring, is now ready for you. Won't you write for it today? Our painstaking mail-order department will insure you perfect fit.*

*Address Department C*

## Thayer McNeil Company.

*47 Temple Place* — *15 West Street*
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ORIGINATOR OF THE HARMLESS

## "PERMANENT HAIR WAVE"

STEAMING DEVICE

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Don't make bran distasteful. It is Nature's laxative. It should with all folks be a constant food.

In Pettijohn's the bran is rolled into luscious soft wheat flakes. And the bran is tender. The dish is delicious. It isn't gritty. Yet 25 per cent is bran.

Your folks will enjoy it. It will mean better breakfasts as well as better days. They'll be glad to get it, as they should, at least three times a week.

**Pettijohn's**

***Rolled Wheat with the Bran***

If your grocer hasn't Pettijohn's, send us his name and 15 cents in stamps for a package by parcel post. We'll then ask your store to supply it. Address The Quaker Oats Company, Chicago. (830)



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YOU will need JAMS and JELLIES for the Early spring entertaining.

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Jams and Marmalades in Globe Jars—Strawberry, Raspberry, Orange, Plum, Grape, Peach, etc., $3.50 per doz. 11 ounce jars.

Brandied Peaches, $1.50 each, or $18.00 per doz.

Cow-bell shaped Glasses filled with delicious Currant, Quince, Grape, Crab-apple, Mint, Strawberry Jelly, etc. $3.50 per doz.

The Geneseo Jam Kitchen puts up many other sweets for the tables of fastidious men and women.

We use only the best selected fruits, gathered from the orchards of the rich Genesee Valley, made up in sanitary kitchens and offered in forms that please the eye and taste.

For sale at the leading grocers.

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**MISS ELLEN NORTH**
**GENESEO, NEW YORK**




*Mme. Félia Litvinne singing "La Marseillaise" before the soldiers in the Théâtre du Casino at Monte Carlo. As she sang the national anthems of each of the Allies in turn, Boy Scouts handed her the flag of each other Allied nation*

# DUTY BEFORE PLEASURE AT MONTE CARLO

(*Continued from page 39*)

Allies, and her disapproval of her son-in-law, the German Crown Prince, and his father, with whom she has been personally at daggers drawn for some time.

### LADY WATTS'S PICNIC LUNCHEONS

Among the Englishwomen of the Riviera who are prominent in war-relief work is Lady Watts, the wife of Sir Philip Watts, adviser on naval construction to the British Admiralty. Lady Watts is a Belgian by birth; she is a great traveler and counts friends in all parts of the world. She conceived the idea of organizing a series of picnic luncheons at Nice, at Monte Carlo, and at Mentone, in order to help the hotel and restaurant keepers, who are having rather a hard time this year. These luncheons have become immensely popular, and once a week a large party in special motors, or, in some cases, in a special tram-car put at their disposition, starts off for Nice, for Mentone, or La Turbie for a gay luncheon. The first luncheon of this kind took place at Ciro's, another one was held at the famous Rocher Rouge near Mentone, and another at the establishment of "Ernest" at Nice. A certain part of the receipts for these luncheons goes to the Red Cross fund.

Among those who usually join these informal and merry parties are Dixon Pacha, governor of Lower Egypt, retired, Mr. and Mrs. C. N. Williamson, The Honorable Victor Bethell, M. Naus, for ten years Belgian minister to Persia, with Mme. Naus, Count Gilbert de Choiseul and Count Claude de Choiseul, Mr. and Mrs. Dulany Hunter of Washington, D. C., Lady Nicholson, and a number of British officers in uniform, from the Queen Mary convalescent home at Cimiez. The officers at this home include some of the smartest in the British service; a recent arrival among them is Colonel Ralph Ponsonby of the Coldstream Guards. They are in great demand for social functions and receive an ovation wherever they go.

Mr. and Mrs. James Hazen Hyde, who came down to Cap Martin to "Villa Aréthuse," early in the season, turned their beautiful home in Passy over to Dr. Whitman for hospital use before coming away. Dr. Whitman is a well-known Boston surgeon, and he has established a model hospital in Paris in the Hyde homestead. Mr. and Mrs. John G. A. Leishman, the parents of Mrs. Hyde, who have been on an extended visit at "Villa Aréthuse," have now taken "Villa Claude" at Monte Carlo for their own use. Their youngest daughter, Nancy, who last year became the Duchess of Croy, is beside her husband, who is an officer of the Austrian army, and who was recently wounded.

### AT THE PSYCHOLOGICAL MOMENT

There has been a great influx of professional people and artists to the Riviera this season, as many theatres of the cities of the north remain closed, and the others are doing very little. Artists happily have a heart for any fate, but it is patent that thousands of people belonging to the *beaux arts* are suffering in this war.

Jan van Beers, the celebrated Dutch artist, has arrived with his wife and has taken a villa at Monte Carlo for an indefinite period. When the war began Jan van Beers had on view at Antwerp a large exhibition of his works representing five or six years of labor. He does not know what has become of his paintings, and, from motives of prudence, he refrains from asking. Herr van Beers has discovered an amateur artist in Monte Carlo, a young girl, Mlle. de Cailleux, who, although she has worked all alone, is doing some marvelous portraits in pastels. He has instituted himself as critic, and is aiding the girl in her work; he thinks her first exhibition will startle the art world.

Mr. and Mrs. Williamson came down to their villa "La Pausa," which is hidden among the olive groves overlooking the sea above Roquebrune, but now Mrs. Williamson, who always flies about from one side of the earth to the other like a sprite, has run off to America. Mr. and Mrs. Williamson are most popular on the Riviera, and the good work they are doing for all classes of people during this difficult war period is incalculable. Even every cab driver on the Riviera knows and loves Mrs. Williamson.

It was a strange coincidence that Mr. and Mrs. C. N. Williamson's latest novel, "A Soldier of the Legion," should have been on the press at the moment of the outbreak of the war. It deals with the Foreign Legion and with Sidi-bel-Abbes in the African desert, where the Legion is located. A few lines were even added to the book at the last moment, after war was declared; these lines send the hero of the story to the front, and leave his bride waiting for him now.




**HAND EMBROIDERED SILK NEGLIGEES**

# SPECIAL For $6.75

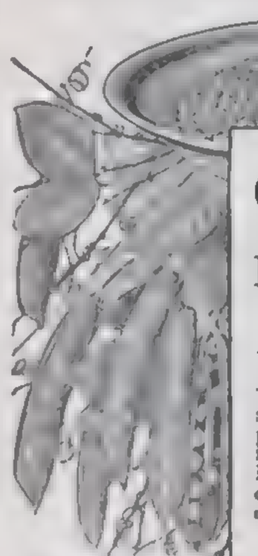
(usually sold for $10)

I have just received from Japan a new shipment of these lovely negligees. Profusely hand-embroidered, excellent weight, with wing sleeves and fringed sashes. Silk lined in either a self-tone or contrasting shade. Finished with a roll at bottom, which is very soft and graceful.

Colors are light blue, pink, lavender, old rose, and black. Embroidered in floral designs of rose, cherry blossoms, wistaria and chrysanthemums.

**ELIZABETH ALLEN**
**341 Fifth Avenue, N. Y.**
Opposite Waldorf





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*Our recipe booklet, while primarily for Epicures, will prove a treasure to progressive housewives. Sent for a 2-cent stamp*



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**Shake Into Your Shoes**



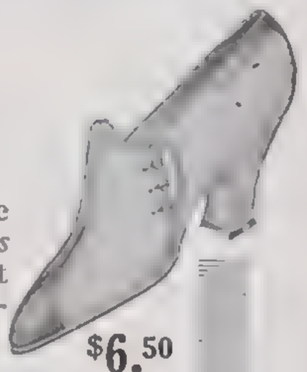
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Butter and cream, fresh, ripe fruits, perfect nuts, finest chocolate and cane sugar — there's no skimping in

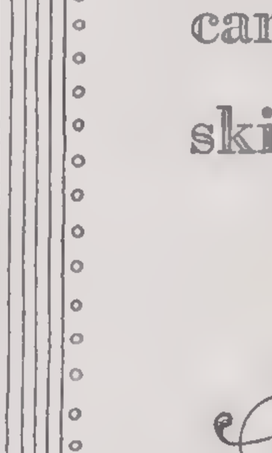
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*FRESH EVERY HOUR*

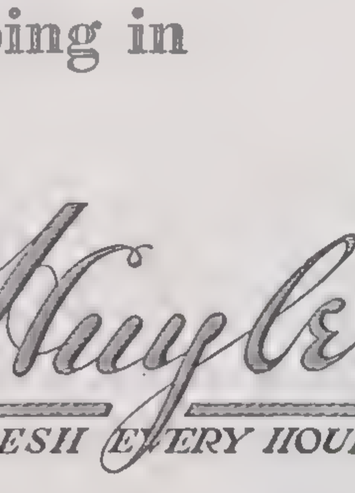
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*No. 317—Genuine imported all silk (beware of colton Shantung mixture). White collar and cuffs. Very special, $2.95.*

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REASONABLE PRICES

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# Beech-Nut Oscar's Sauce



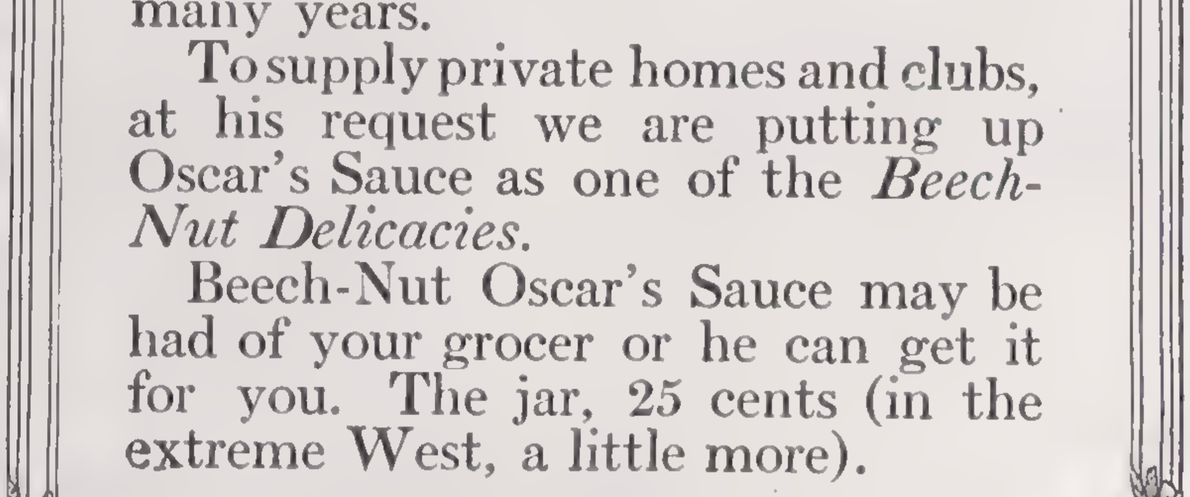

IT was Oscar of the Waldorf-Astoria who discovered that fish need a *piquant relish of their own* —that none of the usual condiments blends properly with the flavor of the fish.

He originated Oscar's Sauce for this purpose and has served it for many years.

To supply private homes and clubs, at his request we are putting up Oscar's Sauce as one of the *Beech-Nut Delicacies.*

Beech-Nut Oscar's Sauce may be had of your grocer or he can get it for you. The jar, 25 cents (in the extreme West, a little more).

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THE illustration affords you a glimpse of the beauty of the 3-acre grounds attached to this Greenwich Home.

The House is Colonial style, with five masters' bedrooms, two masters' baths, three servants' rooms, one servants' bath, and with all the conveniences and comforts that could be desired. Garage with man's room and bath.

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## HOUSE *and* PORCH DRESSES

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Model illustrates one of 200 styles, Dix-Make House Dress No. 881. A very attractive model in many colors; collar and cuffs hand-embroidered; detachable silk-velvet belt. Price $3.00.

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*Anna Propp*, soubrette, says: "Creme de Meridor is invaluable to use, as it renders the wind harmless to a delicate complexion."



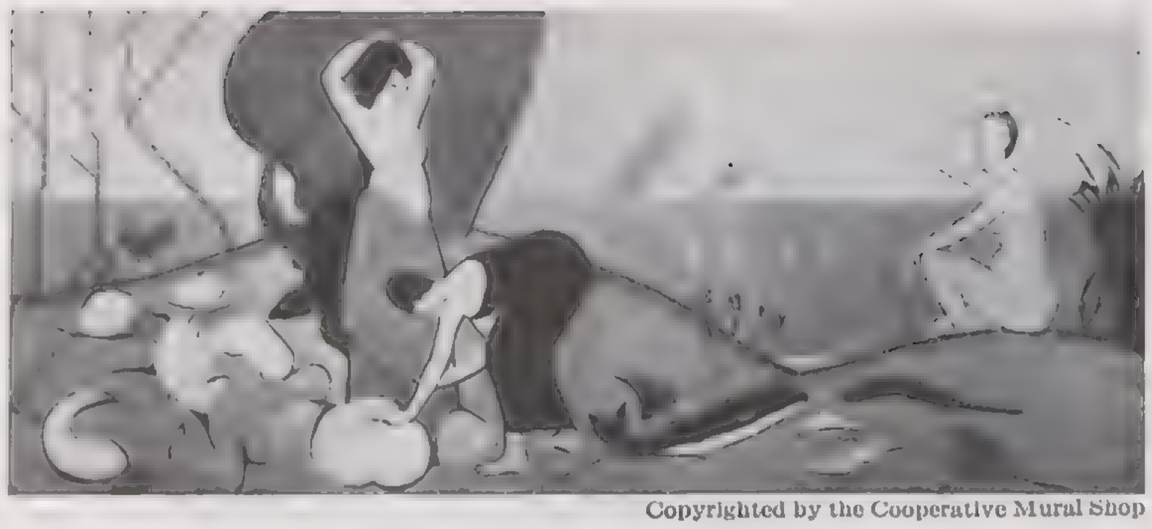
De Meridor Face Powder provides the finishing touch to a beautiful complexion. Made in four tints.

*Creme De Meridor and De Meridor Face Powder at all good stores*

25c and 50c

*Sample of each sent on request*

The De Meridor Co.
20 Johnes St., Newburgh, N. Y.

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*Done for a "restaurateur," these panels depict the search for food, the garnering of fruits, the joyousness of wine, and the moving color of the sea and its fish*

# DEMOCRACY FOR ARISTOCRATIC TALENTS

PAUL POIRET would have been interested in the work of the Cooperative Mural Workshops, had the work been under way during his visit here last year. Perhaps he would have given up one of his visits to the aquarium to go to the little workshop on the picturesque Fort Lee road.

The Cooperative Mural painters are planning stage-settings and costumes, decorations for schools, theatres, and other public buildings. It is the beginning of an effort to put something essential and decorative on the pallid walls of our buildings. Some of their work was recently on exhibition at the Carroll Galleries on East Forty-fourth Street. The paintings exhibited there were a challenge to gaiety, and well might they be so, for they were designed for the walls of a restaurant. There were four panels vivid enough in color, striking enough in pattern, to hold their own with any popular orchestra, carbaret, or vaudeville.

It is to be hoped that the restaurant which hangs them will give them a setting as effective as was arranged for them in the exhibition. The walls were hung with black curtains on which a gold border had been stenciled. A deep black sofa of velvet brocade had a profusion of brilliant blue, cerise, and gold cushions repeating the colors of the paintings.

The working organization of the Cooperative Workshop is somewhat different from that of the average atelier. A group



*Three figures, vivid and harmonious, pick the luscious fruits of earth, and seem to linger in the midst of opulence*

of artists talk over the problem of decoration in hand, and agree on certain essentials. Each man then makes a design for the complete decoration. These results are brought together, compared, criticized, and the salient points of all are assembled into one design, which thus becomes a composite of the work of all.

All the men work together on the problem in hand. Jacques, who has a feeling for line and composition, strengthens the decoration in that point, Carl keys up the color, some one else stands out for nice distinctions in surface finish, and so for the final result each gives his peculiar contribution and receives from the others their own equally unique ideas. The organization has something of the apprentice idea of the Renaissance workshop, but with, perhaps, more evidence of the pupil than the master.

The underlying desire in instituting the Mural Workshop was that artists might find opportunity for disinterested and artistic self-expression, and be freed from the necessity of continuing the successful tricks of the trade. It is, indeed, that decorative art might be kept a significant art and not become a trade, and that it might be ruled by the principles of beauty and unity rather than by the politics of the studio, that the Cooperative Mural Workshop was established.



*In a tropical scene, the orange colored figure of a woman, typifying hot sunlight, pours purple grapes from a basket*



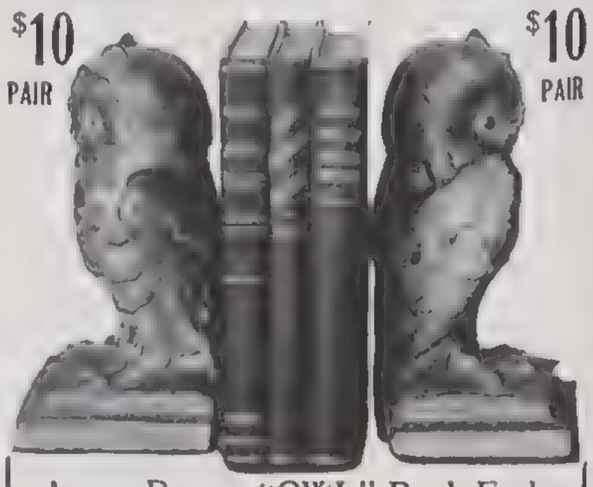
*Against the reddish earth and the deep orange and blue background, the figures of the hunters and rams stand out vividly, as bright flowers stand out in a meadow*




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# VENUS LAVENDER CREAM

*Thru the fields of lavender strolled my lady fair,*
*Enchanted by the fragrance of the very air;*
*Sweet thoughts came mingling of her cavalier,*
*But, 'twas a dream—she'd been using*

## VENUS LAVENDER CREAM

IT imparts a dainty fragrance that lingers, as though the very fields of lavender were surrounding you. It leaves an invigorating freshness and tonicity, and nourishes the tissues.

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Jars 75c, $1.25, $2.
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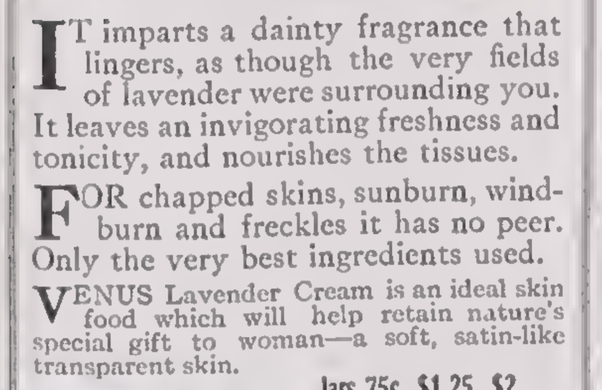



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Whitman's

# *fresh and dainty the country over*

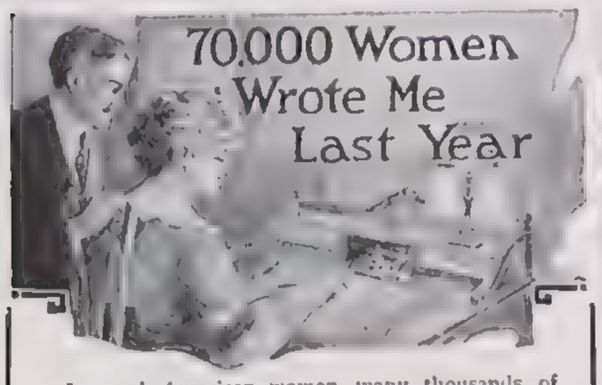
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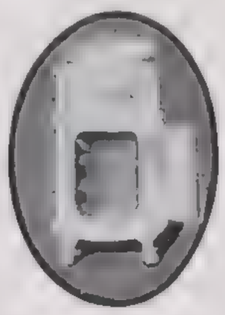

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Beautiful, sanitary. Saves its price in cost of ice. Round metal body; enameled snowy-white inside and out. Easy to clean—no dirt-catching corners. *Revolving shelves.* Cork-cushioned doors and covers—noiseless and air-tight. Porcelain drinking water reservoir and cooling coil attachable to city water system if desired. Nickel trimmings. Move-easy castors. All latest improvements. Guaranteed 25 years—lasts a life-time. Adopted by U. S. Government.



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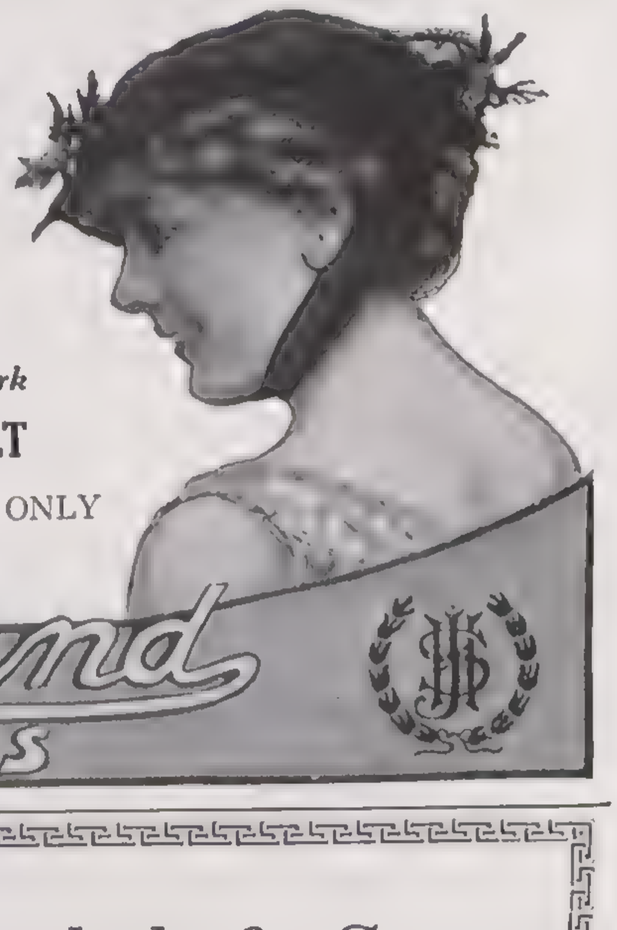


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BY LILLIAN RUSSELL

In the thirty years I have been on the stage I have never disappointed an audience; I have never failed to keep an engagement and have never failed to live up to any promise I have made to you, my public.

The mutual faith and trust existing between the people of this country and myself has never been attacked until recently, when unscrupulous purveyors of toilet accessories have seen fit to say that my goods, known as LILLIAN RUSSELL'S OWN TOILET PREPARATIONS, are not of my own manufacture and that I only permitted the use of my name and portrait to fool the public.

I appeal to you, the women of America, who know me best and in whom I have the utmost confidence and I want to say to you most emphatically that every one of these toilet preparations I constantly use myself, have used them for years and they are being manufactured **under my own personal supervision and direction** and that under no circumstances would I permit any toilet article to be given to the women of this country which I did not know was absolutely of the best.

The chemist, who for years past has made these preparations for me according to my own recipes, is now in my employ at my own laboratory, No. 2160 Broadway, New York City.

**I am in my laboratory every day and personally inspect all materials and preparations and supervise** all details of production and distribution.

I, alone, am personally and financially responsible for all my preparations and give my personal guarantee of their efficiency and genuineness.

I will give $10,000 to any charity if any person can prove that Lillian Russell's Own Toilet Preparations are not solely and exclusively my own.

I shall be most grateful and will reward any one woman or man who will inform me of any clerk in any store—or any unscrupulous merchant—who circulates a falsehood about the manufacture and ownership of my goods so that I may promptly take action to punish those guilty of such unfair falsehoods.

If I did not know the value of my preparations I should not offer them to you. Let me say that every morning for 20 years I have consistently used My Own Smooth Out Cream which has delayed the time when the annoying little wrinkles come, and every night for the same period I have gently but generously rubbed My Own Skin Nutrient into my skin for ten minutes.

To the efficacy of these two remarkable toilet creams I owe the present clear, firm and velvety texture of my skin and my youthful complexion.

If you will follow my example and be faithful, regularly morning and night—you can keep your skin as clear and firm and your complexion as young and beautiful as mine is.

If you will write me or call at my laboratory any day between three and five o'clock, I will gladly give you my advice and tell you in detail how to use my preparations and keep youthful.

Sincerely,

*Lillian Russell*

**Office and Laboratory**
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Lillian Russell's Own Smooth Out Cream and Lillian Russell's Own Skin Nutrient in handsome octagon shape jars with screw tops—especially convenient when traveling—and encased in dainty blue boxes of the same shape, are $1.00 each.

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Model 4A 595.

*Two-toned cotton crepe dress with collar, vestee and cuffs of embroidered white organdie. Trimmed with black crochet buttons. Belt of black velvet ribbon. Wide skirt laid in box pleats, with deep tuck at bottom, as illustrated.*

*Colors: Pink and white, light blue and white, Reseda green and white, tan and white.*

**Price Prepaid, $6.50**

Model 4A 751.

*Crepe de chine dress, with blouse effect. Skirt shirred on cords at hip-line. Deep tuck at bottom, as illustrated. Vestee of white chiffon, set with buttons and buttonholes.*

*Colors: Black, navy, Belgian blue, Russian green, and sand.*

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SNAP FASTENER
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You fasten your own gown with Koh-i-noors—and feel secure in its security. Koh-i-noors aid fit—do not show—cannot cut, crush, or rust.

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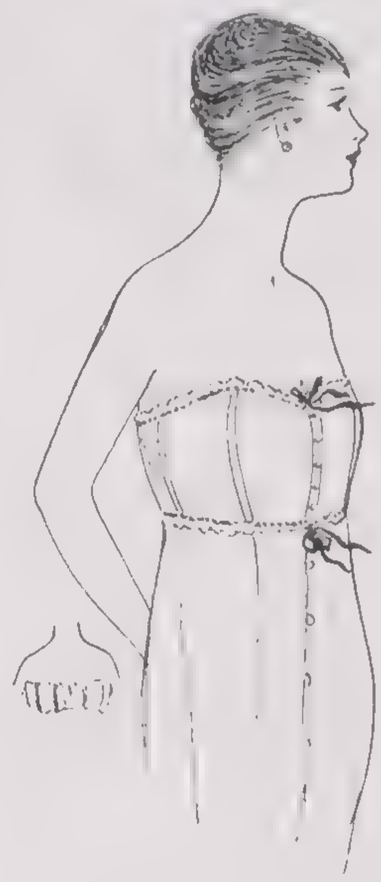

# BENEATH *the* PERFECT GOWN



*Of fine crêpe de Chine and Valenciennes lace inset, this is still a brassière from the support it gives, though it renders an over-garment unnecessary; $4*



*She who wishes a sure support and yet a brassière for wear without a corset cover, will like this one of heavy muslin and imitation Cluny; 50 cents*



*An evening brassière may be procured with or without the front boning. In flesh colored Italian silk it is $1.95; in pink or white batiste, 95 cents*



*Excellent support, a sheer cross-bar material like a firm marquisette, reinforced armholes, and, best of all, the surplice crossing insuring a perfect fit; 50 cents*

SOME of the best of the new spring models in brassières are illustrated on this page. They are of various styles, from a soft blouse model which gives a support somewhat between that of a corset cover and a brassière—such as is shown at the upper left—to a firm, supporting model yet one attractive enough to wear with transparent or evening dresses, such a model as is shown at the upper right. The model at the upper left is of soft crêpe de Chine inset with a fine Valenciennes lace. It is stiffened a trifle by a muslin lining at a belt-like portion which runs up into two points in the front and is straight around at the back. With a brassière of this sort, it is not necessary to wear a corset cover or a chemise, and for this reason many women prefer models of this sort.

One of the best values that have been shown in brassières is illustrated at the upper right. The material of which it is made is a heavy muslin, and the lace is imitation Cluny. The brassière is cut particularly well, and this cut coupled with the strength of the material and the lace, makes it a durable, practical, and yet remarkably good-looking brassière.

Equally excellent value, but of an entirely different type, is the model at the lower right of the group above. It is made of a very sheer cross-bar material somewhat resembling a fine marquisette, and is edged with a narrow buttonholing. It is reinforced under the arms, and tied in front with a white satin ribbon. The surplice crossing, which is its best feature, is a style favored by many women, who can by it make the brassière fit perfectly by drawing it as tight as is necessary.

The brassière shown at the lower left of the group above is excellent for evening use. It is made in either Italian silk, in flesh color only, or in a sheer batiste in pink or white. As shown it has front bones over the bust, but the model comes boneless if desired. It fastens at top and bottom by an insertion through which ribbon is run and tied.

1915– **California** –1915

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## You Can Be *So* Well

that your whole being vibrates health. I have helped 70,000 of the most refined, intellectual women of America to regain health and good figures; and have taught them how to ***keep*** well. Why not you? You are busy, but you can devote a few minutes a day, in the privacy of your own room, to following scientific, hygienic principles of health prescribed to your particular needs.

I have reduced the weight of over 32,000 women and increased the weight of as many more. In my work for reduction or building flesh, I strengthen every vital function so that you are full of life and energy.

My work has grown in favor because results are quick, natural and permanent, and because they are scientific and appeal to **common sense.** Fully one third of my pupils are sent to me by those who have worked with me.

I wish you could stand with me at my window for a few minutes and, as the women pass, realize with me how many need better figures, better health. They could have them, too, with just a little daily effort which is **easy**—not as hard as what they are enduring.

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I study each woman's case just as a physician studies it, the only difference being that instead of medicine I strengthen and put in place weakened organs by exercises for nerves and muscles controlling them, bringing a good circulation of warm blood into them, which I purify by teaching correct breathing. I relieve such **Ailments** as

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| **Anaemia** | **Torpid Liver** | **Weakness** | **Rheumatism** |

I have published a free booklet showing how to stand and walk correctly and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement for greater culture, refinement and beauty in woman. **Sit down and write me NOW. Don't wait—you may forget it.** I have had a wonderful experience and I should like to tell you about it.

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*Therese Hynds*

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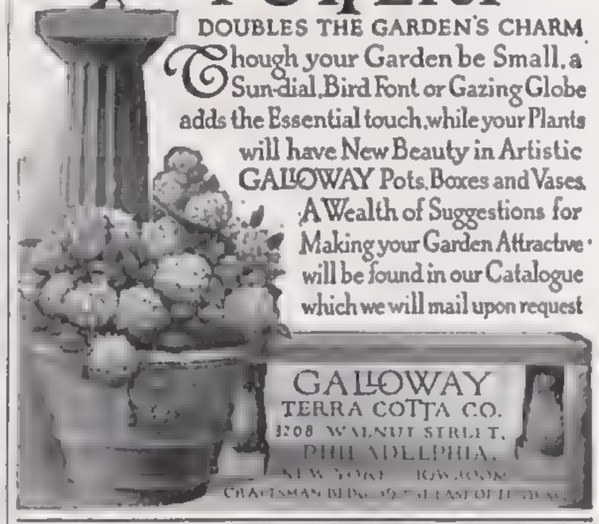
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# FACE PLASTERED?

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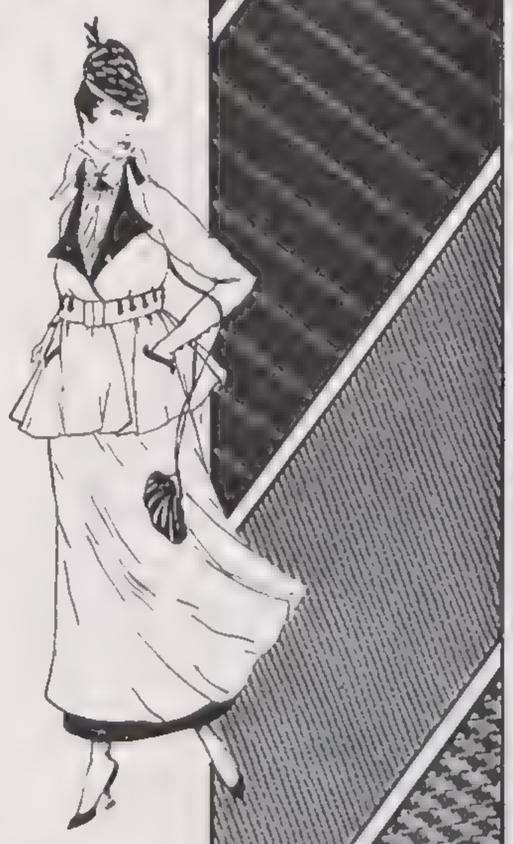
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TYPIFYING A MODEL AND SOME OF THE FABRICS.

# AMERICA AT PALM BEACH

(*Continued from page 32*)

of peachblow chiffon. A tiny sailor of straw or silk is also much worn. It demands the low coiffure and the hair is screwed up in a hard, tight, round knot, like an apple, as illustrated in the same sketch. Sailor shapes are much worn. Mrs. Henry Carnegie Phipps wears the sailor shape of medium size shown at the lower left on page 30.

Miss Cordelia Biddle, whose engagement to Mr. Angier Duke was announced late in January, is much in the limelight. Miss Biddle is very slight and girlish, with dark hair and a complexion that permits her to wear vivid colors becomingly. For day wear she affects all-white frocks, with vivid hats. At a dinner given for some of her young friends at The Breakers, she looked very quaint in a brilliant robin's egg green taffeta dress with a ruffled skirt and a pointed bodice. She was the cynosure of all eyes as she linked arms with Miss Mary L. Duke the instant that dinner was over and walked down to the office to inquire for letters. Miss Duke's frock was of vivid azalea pink tulle girdled with silver; both Miss Biddle's and Miss Duke's frocks are sketched on page 31.

Mr. Richard Croker and his Indian bride attracted attention at the Washington Ball given at the Poinciana. Mrs. Croker wore a high-necked, long-sleeved dress of embroidered tulle and lace; her hair was drawn back severely and knotted at the nape of her neck, and she wore a dog collar of pearls.

### THE YOUNGER SET

Many of the younger set appeared at the ball in Empire frocks with full skirts that were startlingly short. Matrons are aghast at the turn that fashion has taken this year. Accustomed to race neck and neck in fashion with their children—or even their grandchildren—they have now come to the parting of the ways. They are up against a blank wall and they must either scale it or be relegated to the background and give up all hope of being mistaken for their daughters. It takes more than a youthful heart to wear a skirt that is ridiculously short, very wide, and that hangs from the armpits; one must have the figure. Fair fat and forty sniffed contemptuously when two charming girls in Kate Greenaway frocks that cleared their ankles by five inches—their ankles, mind you, not the floor—came within her line of vision. "Mother-hubbards," said she. She sniffed again as she glanced at their heads which were coiffed à la Castle—"heads tied up with shoe-strings!"—and I must confess that the narrow filets bound tightly around their foreheads did look more or less like shoe-strings. Many of the young girls have adopted this style of coiffure, which is shown in the sketch at the upper left on page 32. Their hair is not really bobbed, but it is combed low and turned up with the ends tucked in so cleverly that it gives just the silhouette of Mrs. Castle's short locks and low broad brow.

### "APRÈS VOGUE"

Some of the best-dressed women in Palm Beach are wearing French frocks that were illustrated in Vogue more than a year ago. I noticed particularly a Paquin gown of sprigged silk, which was worn on the stage by Arlette Dorgère, and a spangled evening gown by Beer, which was the success of the season at one of his openings.

Of course, hats are never seen with evening gowns. As illustrated in the middle at the top of page 32, guests twist tulle around their heads when they go out in the evenings. At one of the subscription supper-dances organized by Mr. Lawrence Durant, one of the guests appeared in the glorified sunbonnet—sketched on page 32; nor did she remove it until she got up to dance. I dare say that she found it very comfortable, for it was decidedly chilly in the Cocoanut Grove. The bonnet was a fluffy affair of peachblow chiffon. The snappy air did not prevent the ladies from slipping out of their cloaks at this outdoor affair and dancing with bare shoulders. Between dances they snuggled down in their coats again, and many of them indulged in cigarettes. Most of the cloaks were fur trimmed. Mrs. Edward B. McLean wore a light wrap of some thin white silk under her ermine cloak. As usual her hair was dressed low as in the sketch at the upper right on page 32. Miss Janet Fish was in black; the somberness of her frock was relieved only by little touches of crystal beads. E. G.

# THE JEWEL BOXES OF SALMAGUNDI

(*Continued from page 48*)

and the two round medallions on the side in his own characteristic manner and has given to his particular box the exact finish of gold, silver, bronze, or color which pleased his fancy.

The boxes are copyrighted and are numbered from one to forty-nine, and each box bears the signature of the artist who decorated it. The most purely Louis XVI box is that decorated by Mr. Naegele himself, which bears upon the top the portraits of Louis XVI, Marie Antoinette, and the dauphin, while the side medallions contain portraits of Mme. Elizabeth and Mme. Royale. Other decorations are in the exquisite manner of Watteau, still others in Japanese vein, and many purely in the manner of the artists who painted them. Practically all are in vein well-suited to the jewel box they decorate, though a few have not quite the desirable lightness and gaiety.

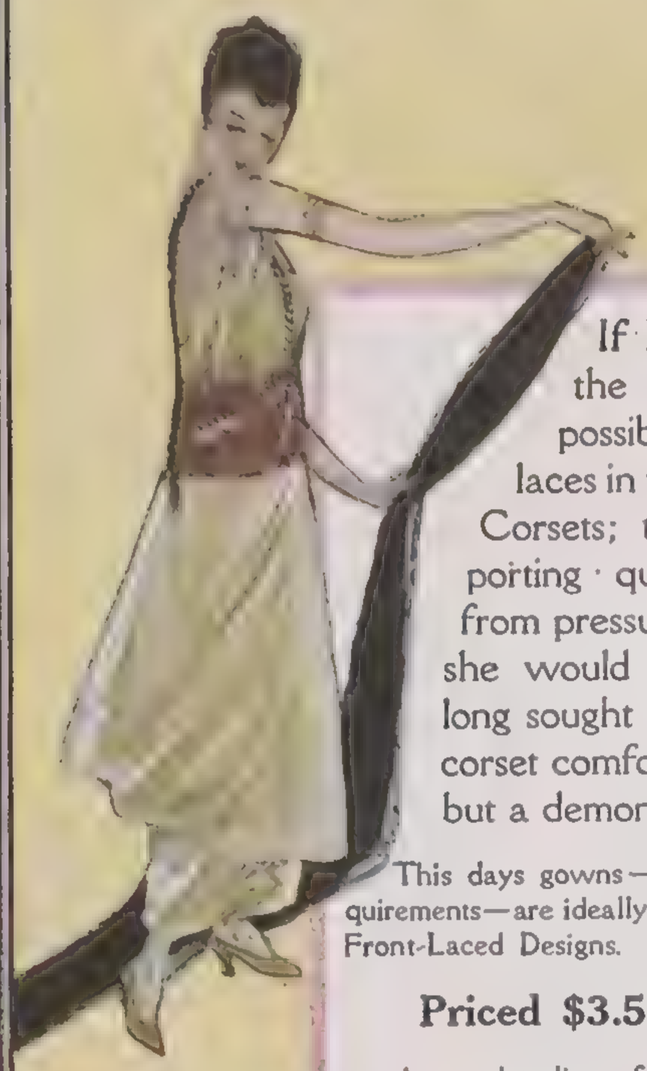
Never before have American artists of such recognized position as the Salmagundi painters lent their skill to the decoration of art objects, and, especially in view of the great beauty of the resulting boxes, it is encouraging to note that the sale held at the Plaza on the evening of March 8 brought results which may well fortify the club in its determination to make this an annual event and to create each year some object of real usefulness, which shall be also a work of art.

In spite of the unfavorable season when art works have been difficult to dispose of at any price, the bidding was spirited at this Salmagundi auction, and the total sales yielded a sum of three thousand three hundred and seventy dollars for the benefit of the club's library fund. As this sum exceeds by a considerable amount the sum which has usually been derived from the annual "Mug Sale," held by the Salmagundi artists for the same purpose, there is reason to congratulate Mr. Naegele upon the financial as well as the artistic success of the work which he has initiated.

The prices paid for the jewel boxes, while fair, were certainly far below the value which these unique art objects will have within a short time, and the collectors who obtained them are also among those to be congratulated. The box decorated by Paul Cornoyer, which is shown at the lower right on page 48 was sold at one hundred and ten dollars, while that of George Inness, Jr., shown at the upper left on page 48, brought one hundred and eighty-five dollars. The box decorated by Warren O. Davis also sold for a hundred and eighty-five dollars, and the prices of the other boxes ranged from the small sum of thirty-five dollars to a hundred and fifty dollars.

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SAN FRANCISCO, Raphael Weill & Company
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The April Vanity Fair is now on sale at all news-stands of the better class. Vanityfairians must be prompt! There is no use disguising the fact that Vanity Fair is often hard to buy—especially if you live in a community that keeps its eyes and ears open for the newest things on the Stage, in Society, Fashions, Sports, and the Fine Arts. Should you have any difficulty in securing this April number, now ready, tell the newsdealer to put down your name at once for the May number and for the other numbers that will follow

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So Tired—

The weariness that begs you to go to sleep right where you are—and that wakes you wide, wide awake as soon as the lights are out. Yet you owe yourself to society—and you must keep your freshness and vivacity. Be careful what you take to "keep going"—you need a tonic—a harmless one—

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*Interesting Booklet on Request*

ANHEUSER-BUSCH
ST. LOUIS, U.S.A.



# THE JUDGMENT OF PARIS OPENINGS

(*Continued from page 24*)

wide brown girdle, leaving a discreetly narrow V of bare flesh above and a similar V of taffeta below.

Simplicity is the key-note sustained in a quiet frock of petunia crêpe de Chine. The corsage is belted with the crêpe reinforced by a band of black satin across the front. The small, narrow U at the throat is filled in with fluted frills of white mousseline and the two upstanding frills which form the collar are held in place by a stiff cravat of black satin bearing oak leaves woven in silver thread. The sleeve is draped ever so slightly at the lower arm, and a fluted frill peeps out below two tiny turned-back bits of black satin touched with silver. The entire frock is finished with a narrow silken braid matching the crêpe de Chine in color.

A pretty dinner frock of cerise satin is shown on page 36, and black tulle and strass are combined in another evening frock from this house, also illustrated on page 36. The girdle is of black satin and the black tulle skirt is hung over a narrow black satin petticoat edged with black lace. Several charming tailored frocks were also shown by this house, and one is illustrated at the bottom of page 22. It is of blue gray cloth with vest and collar of a darker blue gray satin; it is trimmed with ball buttons and braid.

### BEER

Beer is showing a remarkable collection of frocks designed especially for the *jeune fille*, but which may be adapted for older women. The frocks of taffeta seen in the Beer salons are a delight to the eye. One of the most charming is "Richelieu," an exquisite creation of sober gray taffeta with a short tight basque and a quaintly ruffled skirt. The basque fastens at the throat, which is encircled by a scalloped collar of plain white muslin; and then opens in an inverted V over a white waistcoat, buttoned up the front. The sleeves are short, with white undersleeves, and the skirt is trimmed with ruffles which are lifted high on the hips and droop toward the front and back.

"Belgrade" is the name given a quaint ruffled frock of light green taffeta, with a charming *manteau* of green silk and cream lace, which is shown at the lower left on page 23. A pretty evening frock of black lace and white satin, seen on page 24, is christened "Alliance." There are many others, among them a frock of dark blue *vigogne*, the skirt of which is scalloped at the bottom and faced with *toile cirée;* while other frocks have ruffles and flounces bound with the same glazed stuff. There is a dashing black and white frock which appears to be a white frock trimmed with black until the jacket is taken off, when it suddenly becomes a black frock trimmed with white. The materials are black satin and white cloth.

"Victoire" is the name of an all-concealing coat of white brocade, which is shown at the upper right on page 24. It is bound about with green taffeta and fastens up the front with green buttons. It is seamed to fit the figure easily and flares widely over a quaint little mauve frock with looped drapery at the hem.

"Zouave" is a jaunty *tailleur* of beige gabardine trimmed with black soutache braid. This is sketched in the middle at the bottom of page 24. The plaited skirt is fully six yards wide at the hem and the short jacket is oddly shaped in the back by dart seams slit a little at the bottom to show a black patent leather belt. A star of beige embroidery holds the middle seam. The blouse worn with this frock is box plaited and is also trimmed with black soutache.

The maison Beer does not favor the tunic. Instead the fashions of 1830 are exploited with some changes. For instance, the waist-line is lifted a bit to make the line of the short skirt unite with the brief bodice in a harmonious whole, yet the result is not reminiscent of the Empire.

### DŒUILLET

Dœuillet, in his ivory and gold salons in the place Vendôme, is showing a most pleasing collection of exceedingly pleasing wearable frocks. Tailored frocks for morning wear, taffeta frocks, basque-like jackets and skirts, warm-weather afternoon gowns of lace or embroidered muslin over satin, and evening gowns of crisp taffeta or tulle and jet—all these will play havoc with the stoutest purse-strings.

There is a dark blue serge tailored suit, sketched at the upper left on page 25, which is trimmed with black braid and has a most effective open jacket. The high embroidered collar of this blouse turns down over the straight collar of the jacket. The skirt is flounced and little gores, such as are cunningly let into the jacket, produce an easy and effective flare. A tailored suit of mastic cloth on very different lines is shown on page 33. This jacket is belted only across the back.

The frock of soft red satin, a curiously luminous shade—also sketched on page 33—is exceedingly artistic, and is trimmed with bands of satin embroidered in dull gold. No less pretty is the frock of exquisite cream lace simply fashioned over a slip of black satin. This appears on the same page.

Dœuillet shows one of the smartest military models seen in Paris this season. Of beige gabardine, the jacket is fashioned on the lines of the English military coat, but the garment is inimitably feminine, and, with the flaring short skirt underneath, forms a costume more than ordinarily attractive.

### REDFERN

The Redfern models are not legion this season, but all of the modest number shown are immensely smart and effective. No models of evening gowns or wraps have been designed by this house this year, but the tailored suits and afternoon frocks are most attractive in their conservative lines. Redfern's skirts are decidedly longer than many exhibited by the other *Grandes Maisons* and they are amply wide at the hem. Some of them are cut with a decided flare at the sides, and some hang almost straight and depend for their fulness on a series of plaits at the sides and back.

The jackets are for the most part three-quarter length, but vary in cut and in line. The smartest strictly tailored suit shown by this house is illustrated in the middle at the bottom of page 25. Black and white checked tweed is the material used in this model, with just enough black used in the trimming to furnish the requisite chic. The rather wide belt is fawn color, and on the left side of this belt a series of loops of the leather, making a regulation *cartouchière*, gives a military note to the model. The large pockets at each side of the front are worthy of note, for they are not straight pieces of the cloth stitched flat on to the jacket, but are fastened in place by means of bias pieces at the sides, which are called "*soufflets*," as they represent the expanding folds in the sides of a bellows or an accordion. Black buttons are used down the front of the jacket and on the sleeves. The skirt has a rather wide box plait in front and back, and is cut without any flare at the sides. This same model is shown in khaki colored covert-cloth with suède trimmings in a warmer shade of brown, and the skirt is cut with a decided flare at the sides and has rows of cloth-covered buttons down the two side seams from waist to hem.

(*Continued on page 132*)



## Sugars of Quality

**Crystal Domino Tablets**
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*Why fuss with your veil*
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**NETER VEIL FASTENER**

Simply a strip of black velvet ribbon with a patent fastener. It doubles the life of your veil and keeps it from wearing and stretching out of shape. Until you've worn one, you don't know how trim and becoming your veil can be.

20 cents at your dealer's or by post. Specify size: 12 inches, 12½ up to 16 inches.

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## —Remodeling Gowns For This Last Year's— Spring & Summer

The Mending Shop — TRADE MARK

**New Dresses Made From Your Own Materials**

IT is to be a season of lace and lingerie, with skirts much fuller.

Let me remodel your last year's lingerie frocks, utilizing your valuable laces and embroideries. By careful planning and expert workmanship I can turn these frocks into creations that will equal the smartness and chic of new ones.

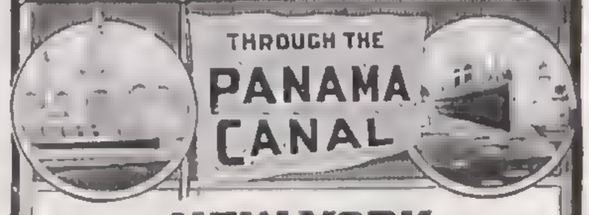
Evening gowns, dresses, tailored suits and wraps are remodeled in my mending shop at very moderate prices.

Let my messenger call for your package; Telephone 189 Madison Square. I will gladly submit an estimate. If you live out of town, write me today about making your last year's gowns new for wear this Spring and Summer.

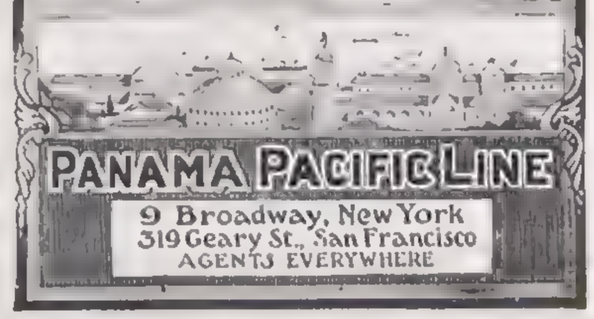
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## PETER RABBIT,

jolly little bunny in blue coat and white trousers, having pint hot-water bottle in body. Postpaid $1.00.

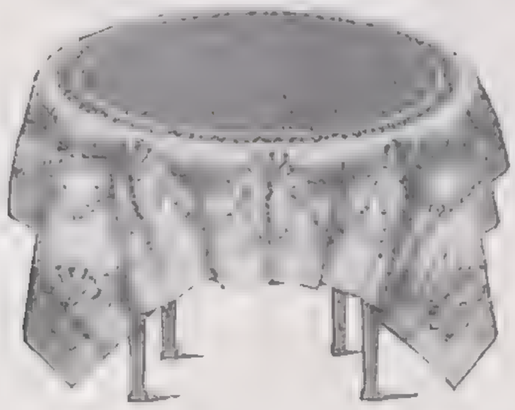
Cotton-tail, natural shape, pure white skin, pink jewel eyes, fur tail; holds nearly quart, $1.50.

Prepayment Purse; a small calfskin purse for change, to pin inside coat with gold-plated security-pin, 50 cts.

Mistress Patty V. V. Comfort, • North Cambridge, Mass.

# Walpole Bros.

## Irish Linen Manufacturers



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We have received a consignment of 2 yds. x 2½ yds. table cloths from our factory. These will be offered for a limited time at a discount of 15%. A variety of attractive designs in each of the following qualities:

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| Quality | No. | 1, | Usual | Price | $12.00, | Now | $10.20 |
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| " | " | 3, | " | " | $ 9.00, | " | $ 7.65 |
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| " | " | 5, | " | " | $ 7.50, | " | $ 6.35 |
| " | " | 6, | " | " | $ 7.00, | " | $ 5.95 |
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VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

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(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

# THE JUDGMENT OF PARIS OPENINGS

(*Continued from page 130*)

An exceedingly pretty satin frock of navy blue and white is shown in the illustration at the upper left on page 25. The straight white satin petticoat is plain and not excessively wide, and the full blue satin tunic falling over it is decidedly longer in the back than in front. A wide cordelière of braided navy blue silk bands the waist-line at the front, and after being secured under folds of the tunic at the sides, is allowed to droop low in the front over the white satin petticoat. The long sleeves are of white satin, faced back at the wrist with the blue satin. A small red camellia is tucked under the widely flaring collar of sheer white organdy, giving an added piquancy to the very becomingly rolled collar.

LANVIN

A smart suit by Lanvin which shows a new and pretty pocket, is "Muscada," shown in the middle on page 26. This is made of brown gabardine showing a fleck of beige, and is belted with two narrow buckled belts of patent leather. Similar pockets and similar belts appear on the skirt underneath the fetching jacket. One of Lanvin's charming taffeta frocks and a black and white cloth costume from the same house are also shown on page 26.

CHÉRUIT

Chéruit's collection is distinguished by steadfast good taste, and the models are all charming and wearable. The tailored skirts are not as wide as those displayed by some of the other houses, but the evening gowns equal any in Paris in that respect. One of black taffeta, sparsely strewn with flowers woven of colored silks, has an enormously wide skirt, shorter in the front than in the back and flaring widely below the hips. It is gathered at the waist-line, under the short tight bodice, and finished on the lower edge with silver braid. The neck is round with a knot of flowers posed on the line of the décolleté neck. The sleeves, quite untrimmed, are long enough to cover the elbows, and the whole frock is exceptionally pretty.

Another afternoon frock of taffeta is of soft gray, girdled with coral pink, and is sketched at the lower left on page 21. The skirt is full but only moderately flaring and is edged with a circular ruffle, narrow in front and back and wide at the sides, bound on the edge and set on with piping. A band of gray silk crosses the front at the waist-line and a sash of coral faille ribbon picot-edged starts from the sides and ties in a bow low in the back.

In sharp contrast to this somewhat sober frock is a creation of satin-finished apple green taffeta, with a tight draped bodice straight across the bust, deeply pointed in the front, and extending to the waist-line on the sides. To this tight pointed bodice is attached a very full skirt, the folds falling straight to the hem where they are tucked up and attached to the underskirt, forming five scallops,—each scallop a baggy puff. This skirt balloons about the ankles, very much like the old "harem" skirt. The bodice is supported by straps of jet and strass over the shoulders.

Tailored skirts, in the Chéruit salons, retain the flat effect in back and front and flare below the hips. The jackets are extremely short, rather close-fitting, and flare sharply on each hip. Several suits with jackets differing from the skirt in color are shown; one has a jacket of vivid green, one a khaki coat, and one a coat of an odd shade, something like colonial buff. In the same way, skirted belted basques of colored silk are worn over black skirts, and one of changeable mauve taffeta over black is charming.

Chéruit features the ribbon cravat. Tailored frocks and afternoon gowns are smartened by bows of ribbon—usually black—at the throat. An afternoon gown of soft red silk, rather "one-piece" in effect, is collared in a most original way. A piece of Nattier blue ribbon is attached to the top of the corsage in front only and is then drawn closely about the neck and tied in a butterfly bow in the back, showing a bit of the bare shoulder between stock and frock. Evening frocks have cravats of embroidered silk or lace tied in the back across the bare shoulders so that the ends are left hanging.

There are frocks of figured muslins of large and almost striking design, of checked and figured silks, figured chiffons—among them, an odd one of dark green flecked with bright red—and one striking frock is of black and white figured satin. There are simple cloaks for afternoon, and among the evening cloaks were two especially lovely models, one of vivid brocade and the other a soft, voluminous cloak of gray chiffon trimmed with chinchilla.

A. S.




*The years are kinder when one shampoos with "PACKER'S"*

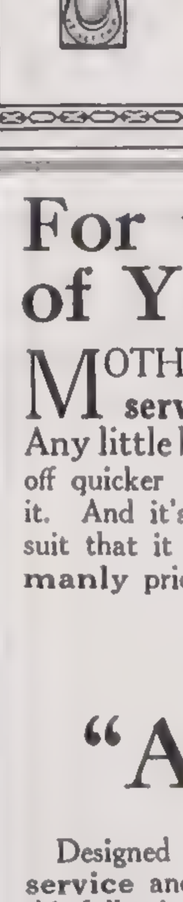


"Everywoman" knows it is the little things that count in dress — especially hose-supporters.

Only one hose-supporter for women has the *Velvet Grip* Oblong Rubber Button.



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The tops of even the sheerest hosiery will not **"start"** if secured by the famous

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Rubber Button Clasp. The Oblong Rubber Button and the Hump Loop give absolute protection as well as support. To avoid "drop stitches" be sure your corsets are fitted with the *Velvet Grip* Hose Supporters.

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MOTHER, look at this **dainty, serviceable undergarment!** Any little boy can put it on or take it off quicker than we can tell you about it. And it's so much like daddy's union suit that it will fill the little fellow with **manly** pride.

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The waist supports garters and trousers **from the shoulders, is adjustable** "quick as a wink" and has loops for carrying the garters inside or outside the garment.

Your dealer can supply you or we will send by mail prepaid on receipt of 50c each. We guarantee complete satisfaction in every way.

**Sizes 2 to 9.**



Ask your dealer for Sprague's "Alheneeds," the **time-saver,** for the mother and the **health-builder** for the child. Patented and made only by

**FRED'K H. SPRAGUE CO.**

**108 East Main Street** **ORANGE, MASS.**



# The Summer Home Is Now in the Making

And Minnet Willow Furniture is receiving much attention this Spring by architects, interior decorators and that rapidly increasing class of summer home builders who are really interior decorators at heart. In these days comfort, utility and beauty are all recognized requisites of good furniture. This accounts for the pronounced vogue of Minnet Willow which creates an informal and unforced effect that is pleasing and distinctly in good taste in the Summer home.

## The Belknap Chair $9.50

*Stained $11.00. (In the above photo at right.) Much favored for its high wing back and spacious dimensions. Back 29 inches high from seat. Seat 20 x 20 inches.*

## Ceylon Tea Cart $16

*(Below at left.) Stained $18.00. It is both "summery" and of smart appearance. Furnished with removable plate glass tray top which measures 26 x 20 inches.*

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*(Including cretonne cushions.) Shown above next to Belknap Chair. Invites one to rest in perfect comfort. With denim cushions $21.50; without cushions $15.00. Stained $3.50 extra.*

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*(With cushion $7.00.) Stained $1.00 extra. Shown below, at right. A large well made chair, specially priced to introduce Minnet Willow Furniture. Seat 20 x 20 inches; back 24 inches high from the seat.*

*All Prices are F. O. B. New York. Immediate shipments guaranteed.*

*Send for a copy of our informative little book, "Willow Wisdom," and handsome catalog of Minnet Willow Photos.*

**Minnet & Co**

*Mfrs. of High-Grade Willow Furniture.*

*368 Lexington Ave.*

*Between 40th and 41st Streets*
*NEW YORK*




# SOCIETY

## Births

NEW YORK

**Wagstaff.**—On February 24, to Mr. and Mrs. George B. Wagstaff, a daughter.

**Ward.**—On February 27, in London to the Honorable John Hubert Ward and Mrs. Ward, a son.

## Died

NEW YORK

**Fargo.**—On February 8, James C. Fargo.

**Ludlow.**—On February 11, at his home, Edward Livingston Ludlow.

**Marshall.**—On February 26, at his home, Chauncey Marshall.

**Patteson.**—On February 26, at Sanford, Florida, James A. Patteson.

**Pumpelly.**—On February 5, at her home in Newport, Eliza F. Pumpelly, wife of Professor Raphael Pumpelly.

**Swinyard.**—On February 25, Thomas Swinyard.

BOSTON

**Haven.**—On February 19, Henry Cecil Haven.

WASHINGTON

**Briggs.**—On February 23, Com. John B. Briggs (retired).

**Heywood.**—On February 26, at his residence, Major-General Charles S. Heywood.

**Stickney.**—On February 18, Harriet Champion Stickney, widow of the late Austin Stickney.

## Engagements

NEW YORK

**Gaston-Elsworth.**—Miss Charlotte King Gaston, daughter of Mr. Frederick K. Gaston, to Mr. Oliver Bayard Elsworth, son of Mr. Edward Elsworth.

**Lloyd-Colgate.**—Miss Mercy Hinckley Lloyd, daughter of Dr. T. Mortimer Lloyd, to Mr. Craig Colgate.

**Lloyd-Perry.**—Miss Adele Augustine Phoenix Lloyd, daughter of Dr. Samuel Lloyd, to Mr. John Prince Hazen Perry, son of Mr. Alfred P. Perry.

**Miller-Parkin.**—Miss Effie Mae Miller, daughter of Mr. Samuel Haas Miller, to Mr. Francis Rogers Parkin, son of Mrs. Henry Milton Beam.

**Smith-Goodhue.**—Miss Gertrude Munroe Smith, daughter of Professor Munroe Smith, to Mr. Lawrence Cushing Goodhue, son of Mrs. Francis Abbot Goodhue.

BOSTON

**Cramer-Woodman.**—Miss Katharine Stuart Cramer, daughter of Mr. Stuart Warren Cramer, to Mr. Paul Woodman, son of Mr. Edward Woodman.

CHICAGO

**Hughes-Rawleigh.**—Miss Marguerite Judge Hughes, daughter of Mrs. William Meriam Burton, to Mr. James Nester Rawleigh, son of Mr. James H. Rawleigh.

PHILADELPHIA

**Almy-Reeder.**—Miss Helen Audry Almy, daughter of Mrs. William Ellery Almy, to Mr. David K. Reeder.

**Forney-Bodine.** — Miss Angela deC. R. Forney, daughter of Brigadier-General James Forney, U. S. M. C., to Mr. William Warden Bodine, son of Mr. Samuel T. Bodine.

**McCawley-York.**—Miss Elizabeth Colegate McCawley, daughter of Mr. William Morris McCawley, to Mr. Edward Howard York, Jr., son of Mr. Edward H. York.

**Stokes-Clark.**—Miss Frances Stokes, daughter of Mr. Thomas P. C. Stokes, to Mr. Louis C. Clark, Jr., son of Mr. Louis Crawford Clark.

**Wilbur-Charrington.**—Miss Mary Elizabeth Wilbur, daughter of Mr. William Nelson Wilbur, to Mr. Arthur Mowbray Randolph Charrington.

WASHINGTON

**Bliss-Watkins.**—Miss Ruth Bliss, daughter of Mrs. George Bliss, to Captain Lewis Hayes Watkins.

## Weddings

NEW YORK

**Hutchinson-Lawrence.**—On February 23, in the ballroom of the St. Regis, Mr. William J. Hutchinson and Miss Lucy Lawrence, daughter of Mr. Henry C. Lawrence.

**Prescott-Ficken.**—On March 9, in Grace Church Chantry, Mr. William Brown Prescott, son of Mrs. Linzee Prescott, and Miss Margery Ficken, daughter of Mr. H. Edwards Ficken.

PITTSBURGH

**Slade-Thaw.**—On February 16, Mr. Lawrence Slade and Miss Henrietta Thaw, daughter of Mr. Benjamin Thaw.

WASHINGTON

**Arnold-Kent.**—On February 26, at the home of the bride, Mr. George Stanley Arnold and Miss Elizabeth Sherman Kent, daughter of Representative William Kent.

## Weddings to Come

NEW YORK

**Cammann-Fairchild.**—On April 21, in the Church of St. Mary the Virgin, Miss Cornelia De Lancey Cammann, daughter of Mr. Charles L. Cammann, Jr., to Mr. William S. Fairchild.

**Cronkhite-Ruxton.**—On April 10, in St. Bartholomew's Church, Miss Anna Cronkhite, daughter of Mr. Elisha P. Cronkhite, to Mr. William V. C. Ruxton.

**Morrill-Tuckerman.**—On April 10, in St. James's Church, Miss Elsie L. Morrill, daughter of Mrs. Amos Morrill, to Mr. J. Willard Tuckerman, Jr.

BOSTON

**Amory-Hutchins.**—On April 17, in Trinity Church, Miss Gertrude L. Amory, daughter of Mr. Harcourt Amory, to Mr. Constantine Hutchins, son of Mr. Constantine F. Hutchins.

**Slater-Welles.**—On April 14, Miss Esther Slater, daughter of Mrs. Horatio N. Slater, to Mr. B. Sumner Welles.

PHILADELPHIA

**Adams-Harding.**—On April 5, in St. James's Episcopal Church, Miss Phoebe Williams Adams, daughter of Mr. Harry Clifton Adams, to Mr. George Jasper Harding, Jr., son of Mrs. George Jasper Harding.

**Shirk-Burrage.**—On April 5, in Christ Church Chapel, Miss Anne Bell Shirk, daughter of Mr. J. C. Marshall Shirk, to Mr. Albert Cameron Burrage, Jr.

PITTSBURGH

**Burgwin-Denny.**—On April 10, in the Church of the Ascension, Miss Mary Blair Burgwin, daughter of Mr. George C. Burgwin, to Mr. Harmar D. Denny, Jr.

## Society Events

**Tableaux.** On April 6, at the Hotel Astor, under the direction of Mrs. Edward Ringwood Hewitt.

**Annual Entertainment** of Miss Spence's School Society. On April 15 and 16, at the Hotel Plaza, two one-act plays—"'Op o' Me Thumb," and "Old King Cole."

## Charitable Intimations

**Annual Costume Frolic.** On April 5, at the Ritz-Carlton, for the benefit of Stony Wold. Officers: Miss Caroline Alden Weir, chairman, Miss Helen Sloan, secretary, Mrs. Harold Otis, treasurer.

**Annual Entertainment of the New York Association for the Blind.** On April 6, at the Hotel Astor, a Fête Unique. Patrons and Patronesses include President Woodrow Wilson; president of the association Honorable Joseph H. Choate; vice-president Miss Helen Keller; Mrs. William K. Vanderbilt, Mrs. Prescott Hall Butler, Mrs. Benjamin Brewster, Mrs. August Belmont, and Mrs. Joseph S. Auerbach.

**Annual Dance.** On April 7, at Sherry's, for the benefit of the Home Garden Settlement.

**Polish Night.**—On April 8, at the Hotel Biltmore, A Fête Pageant under the auspices of the American Polish Relief Committee of New York. President, Madame Marcella Sembrich; vice-presidents, Honorable Curtis Guild, ex-ambassador to Russia, His Eminence Cardinal Farley, Countess A. Leary, Mrs. Helen Hartley Jenkins, Mrs. J. West Roosevelt, Mr. Herbert L. Satterlee, Mrs. Thomas F. Krajewski, Mrs. Charles M. Schwab, Mr. G. Stengel-Sembrich, Mrs. E. H. Lewinski-Corwin, Mrs. Cornelius Vanderbilt, Jr., Mr. Howard Van Sinderen, Mrs. John Rade, Dr. H. Holbrook Curtis, Mr. Sigismond Stojowski.

After the Bath a dash of talc powder spread gently over the body makes the touch of clothing light and soft and smooth.

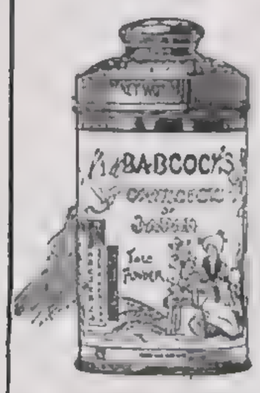


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is fine in texture and of rare fragrance.

Its fascinating mild scent — widely but never successfully imitated—is a masterpiece of gentle perfumery.

Distinctive – charming — yet soft and unobtrusive.




*15c* At drug-and department-stores or from us by mail if you can't get it there. In any case: Your Money Back if you want it.

**A. P. BABCOCK CO**

Perfumes Sachets
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NEW YORK
PARIS



*A distinctive hand-bag in pinseal leather with lion-head fastener in old ivory. Lined throughout in an extra fine quality of rib-silk. The model illustrated is black lined with French blue—other combinations are equally attractive. Fitted with swinging mirror—kid-lined inner purse and change purse. No. 1951. . . . . $5.00*



*A bag of unusual appearance. In smart two-tone striped Saffian leather of blue and black, green and black, and lavender and black. It has an inner purse lined with white kid—a change purse and a swinging mirror. No. 1899. $5.00*

# Colonial Hand-bags

*This Trade-Mark on the label in each bag.*

COLONIAL

This is the Colonial Trade-Mark. It is our mark, put on our purses—and it means good leather, good workmanship, the latest and best styles—to you.

A few weeks after we introduce a new style, you can buy a hundred *nearly like it*. That is the reason we stamp our purses *Colonial*—so that when you buy the *style* we create, you can likewise be sure of getting the bag we make, of real leather, *as marked*.

The hand-bags illustrated here come, also, in sand and putty-colored leather and in silk and moire; are extra-fine quality, and because of the perfect construction we give them will not bulge out of shape, while affording more than the usual space.

Colonial bags are in every department store in a variety of styles, colors and sizes. If you have any difficulty in procuring them, remit the price to us and we will ship the bag to you through a responsible dealer.

**SAMSTAG & HILDER BROS.**

557 and 559 Broadway, New York City

# RARE GIFTS



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122—Special design in 14k gold, real pearl, 1 diamond. $50.00



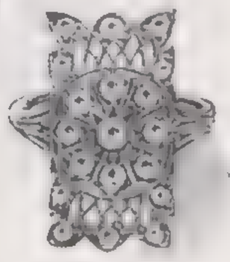
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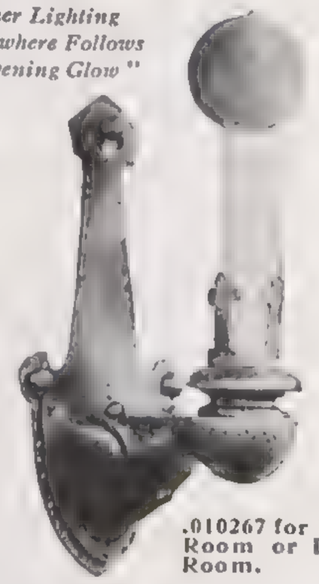
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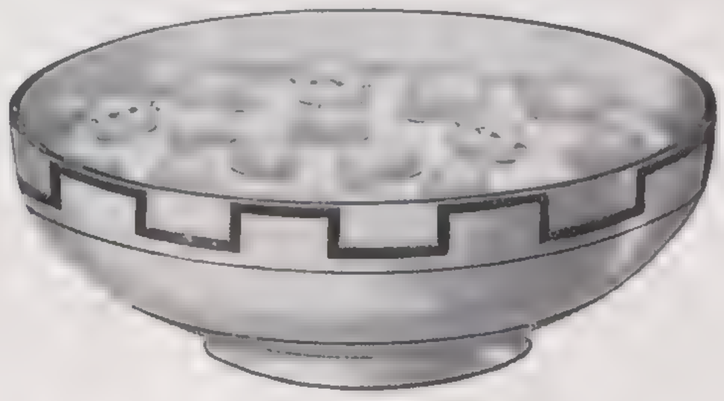
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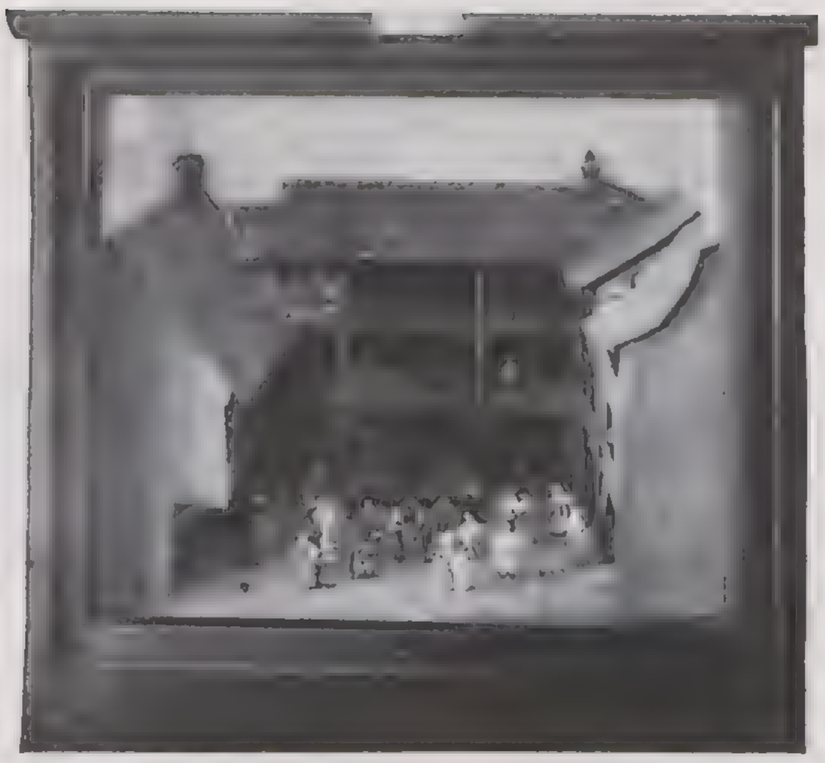
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(821)



Photograph by Edwin Levick

*This model shows the courtyard of an old English inn, with strolling players performing on the temporary platform and guests watching from the windows*

# THE CHARM OF LITTLE THEATRES

(*Continued from page 68*)

school which those who know it not may read about in certain essays of Charles Lamb. The auditorium itself resembles the courtyard of an Elizabethan inn—with benches ranged in rows, like the seats in a non-conformist chapel. Above, is a gallery divided into little boxes, each of which repeats the aspect of a really-truly Punch and Judy proscenium. Merely to sit in such a place is a delicate experience.

The Princess Theatre is less distinctive in its decoration. It has, however, a pleasant lobby with a fireplace at one end, and an auditorium that combines simplicity with comfort. The special feature of the Bandbox Theatre is a salon, adjacent to the lobby, which is furnished very charmingly and may be used between the acts for friendly conversation between members of the special audience attracted by the half-amateur and half-professional policy of the playhouse.

But, even though a special and particular pleasure may be derived from the architectural and social atmosphere of the little theatres of New York, it is finally impossible to disagree with Shakespeare that, after all, the play's the thing. A production that can interest the many can gain no increment of interest by being offered only to the few. Of all the little theatres in America, the Toy Theatre in Boston seems, when all things are considered, to be the one most aptly named. A clientele of three hundred is not worth writing plays for, unless it could expand itself, under normal conditions, to a clientele of a thousand.

# COIFFURES IN THE HEIGHT OF THE SEASON

(*Continued from page 72*)

From this establishment emanated the coiffure sketched at the left at the top of page 71. This is a simple arrangement designed for wear at the theatre. The hair is parted on the left and waved in loose undulations. A wide diamond comb holds two uncurled ostrich feathers erect, and shimmering bright dewdrops are scattered along the faintly tinted quills of the plumes.

A youthful and effective coiffure from this house is illustrated at the upper right on page 71. A flat braid is wound coronet-wise about the head, and fastened invisibly through loops of the waved hair. A crescent of cut steel with a single black ostrich feather on the left side of the head makes a particularly pleasing effect against the soft blond hair.

### THOROUGHLY FRENCH

A simple and effective mode for the slender face is drawn in the figure second from the right at the top of page 71. A narrow bandeau of smoked pearls and rhinestones binds the head snugly and the ends of the bandeau are coiled corkscrew-wise in the exact front. Through the middle of this spiral ornament, four slender wisps of paradise wave airily.

An original and thoroughly French chignon is illustrated in the drawing at the left of the one just described. A wide loop of loosely twisted hair is held negligently in place by a scalloped comb of amber. The hair may be waved in front or drawn loosely from the face, as is most becoming to the wearer.

Three especially lovely coiffures come from Dondel et Cotreau, the coiffeur who coifs the Faubourg St. Germain and the avenue du Parc Monceau. Nothing could be more distinguished and yet so simple as the *coiffure de jeune fille* shown in the figure in the middle at the bottom of page 72. A wreath of frosted jasmine is lightly poised against the waves of the hair, and the French twist at the back is folded under inconspicuously, without ornament.

Another charming coiffure for wear at informal evening affairs has the draped effect at the back shown in the drawing at the lower right on page 72. Blush roses are placed at intervals across one side of the hair, the largest rose is used to hide the large pin which secures the hair in the manner of the keystone to the arch.

### REVIVING THE OBSOLETE

An elaborate head-dress in which the almost obsolete puffs make an unexpected appearance, is illustrated in the figure at the lower left on page 72. Equally obsolete frisettes are used at the sides of the front, and two or three little wispy curls on the forehead and cheek give a new silhouette to this coiffure. G. H.



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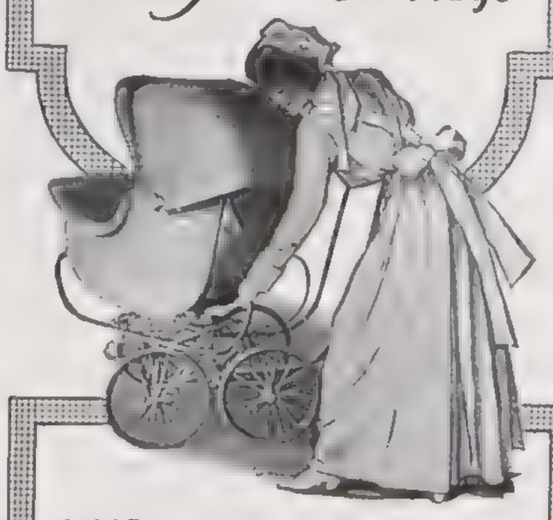
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It isn't that she turned aside from conventions, or leaped over them; she didn't see them, *couldn't* see them. She melted through them like a ghost through a wall. For her, they weren't there. With the independence of the American girl—that self-reliance born of inherent honesty of purpose rather than knowledge—she could not see danger. And so she escaped it.

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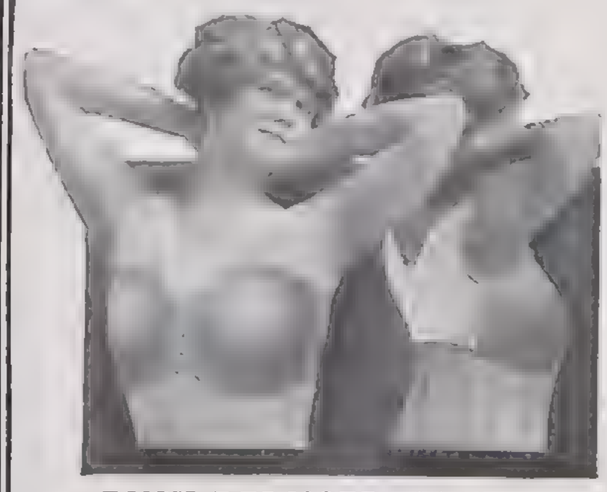
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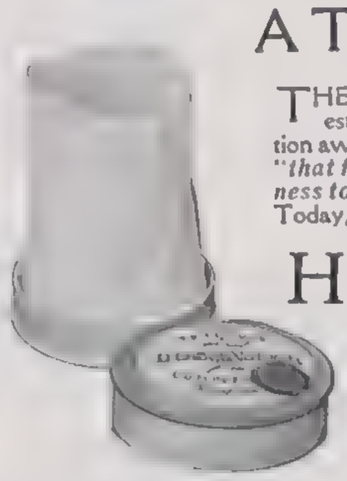
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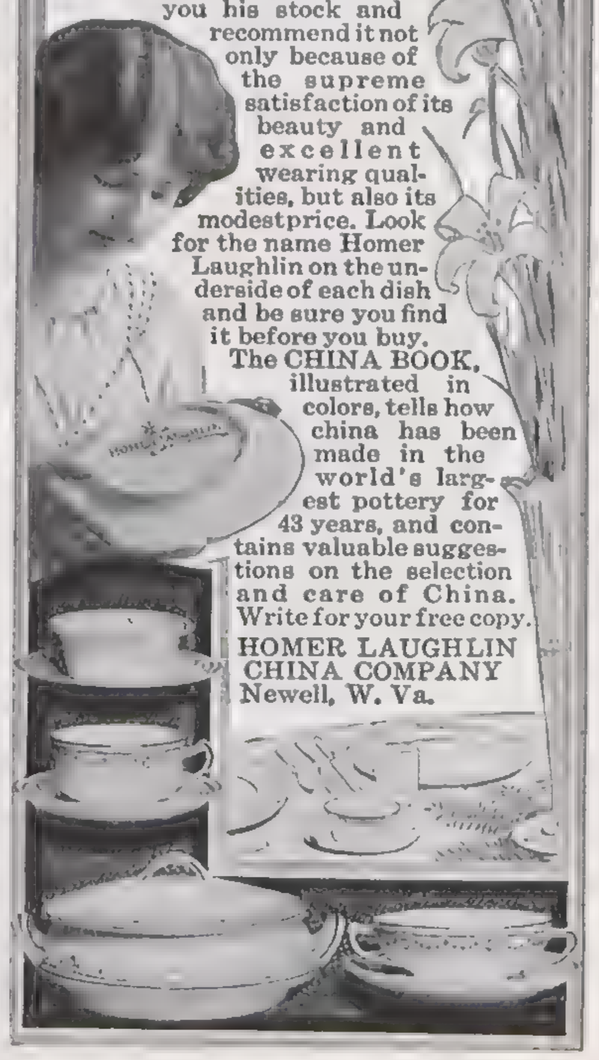
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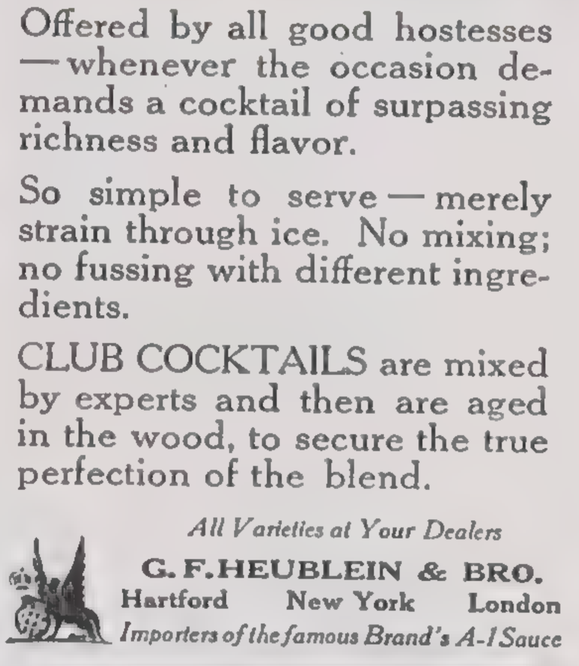
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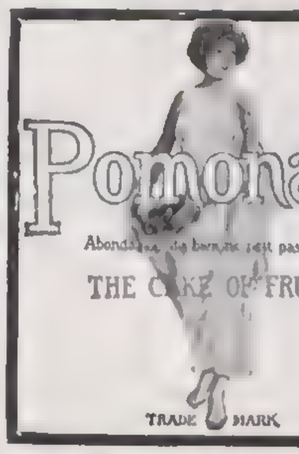
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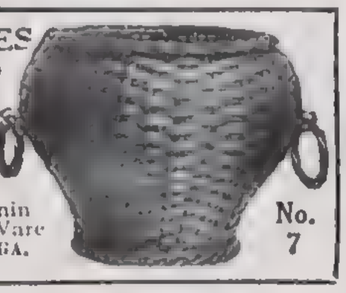
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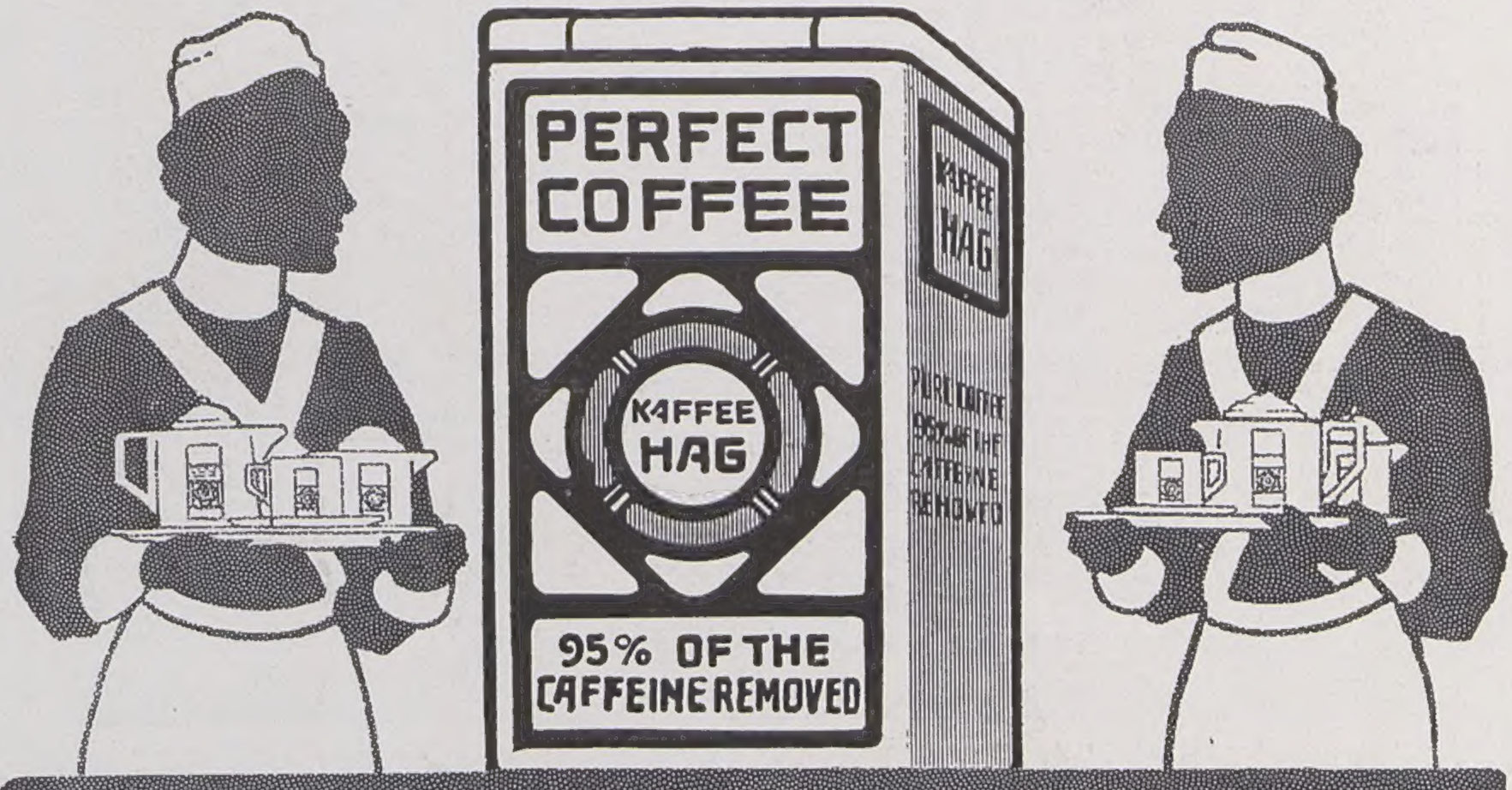

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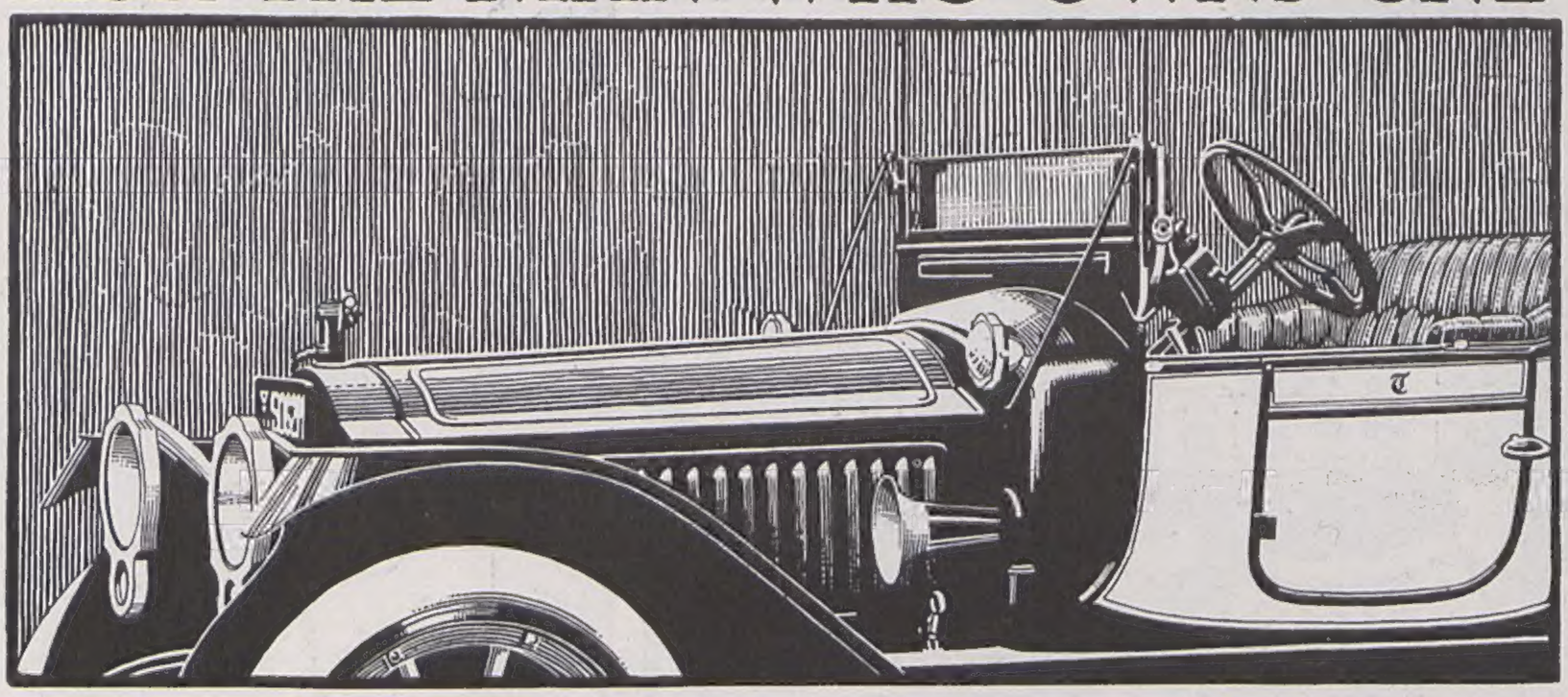
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Some of the Ingredients of

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## FRIED OYSTER RECIPE

One pint large oysters; one-half cup flour; one-half cup milk; one-half cup Snider's Tomato Catsup; one-half teaspoon salt. Mix thoroughly the flour, milk, Catsup and salt; dip oysters into mixture, then roll them in cracker crumbs. Fry in sweet, fresh lard, butter or olive oil until a dark brown. Serve very hot.

## SNIDER'S CATSUP IN SCRAMBLED EGGS

A tablespoon of Snider's Catsup to every two eggs. Thoroughly heat the butter and Catsup in scrambling pan; then pour in the eggs and thoroughly scramble while cooking.

## BROWN GRAVY RECIPE

One tablespoon of Snider's Catsup to all thick gravies for each person to be served.

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